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Instructive and Ornamental  
Paper Work.





# Instructive and Ornamental Paper Work

A 'PRACTICAL BOOK' ON  
MAKING FLOWERS AND MANY OTHER ARTICLES  
FOR ARTISTIC DECORATION.

TOGETHER WITH  
A GRADUATED COURSE OF PAPER FOLDING AND CUTTING FOR  
CHILDREN FROM FIVE TO TWELVE YEARS OF AGE.

*Especially useful as Preparatory Exercises to the making of Artificial  
Flowers in Silk and Velvet, increasing that dexterity of hand  
and niceness of finish so necessary to the work.*

**Fully Illustrated.**

**By Mrs. L. WALKER**

*(Author of "Weaving," "String Work," "Rug Work," etc.).*

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## PREFACE .

In these days of high pressure, only the few have leisure in which to construct the numerous dainty adornments of the home, and so, year by year, the decorations that can be quickly made acquire a greater value, and all ladies are glad to know of any method of producing really artistic results by a small outlay of time and money.

With the aid of the exquisite crêpe and tissue papers now sold, a great variety of pretty and useful articles may be produced with little trouble and expense. The crêpe papers are offered in all the popular shades, and, being very pliable, they can be easily ruffled and shaped over any surface; in fact, the numerous ways in which these papers can be utilised as substitutes for satin and silk decorated with ribbons and flowers is surprising, for even the smallest pieces can be put to some purpose. A great amount of pleasure and education is thus afforded for the children, for by Ornamental Paper Work the eye is educated, the hand trained, the taste cultivated, and ingenuity developed at one and the same time.

In girls' and infant schools where botany is taken as a subject, this book in the hands of a skilful teacher would be invaluable, because the natural flower is fully described and the artificial representations are constructed as nearly as possible like the real flower, and not as simply an arrangement of paper put together for effect without any likeness to Nature.

The work is fascinating, and cultivates a taste for and an interest in natural flowers. It will be found a pleasant occupation for invalids, Girls' Friendly Societies, evening classes, bazaar and home work, and schools.



PART I.

COURSE OF PAPER WORK  
FOR INFANT SCHOOLS.



# Instructive and Ornamental Paper Work

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## PART I.

### COURSE OF PAPER WORK FOR INFANT SCHOOLS.

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#### CHAPTER I.

#### INTRODUCTION.

**I**N his study of little children, Fröbel found that they learned many things through their play, and that their first instincts were *to see, to handle, and to exercise* their senses. Thus he was led to arrange a system of simple employments by which children could be trained to habits of obedience and concentration, quickness of observation, and a taste for school life. His choice of gifts and occupations was well thought out, and he found that those to which the child was most attracted were those most helpful in the development of the faculties. Fröbel designed twenty-two gifts and occupations, each with a *distinct* purpose; and though somewhat similar, yet each has its individual aim of development. The first six are termed "gifts," and the remaining sixteen "occupations."

Fröbel introduces paper-folding and paper-cutting at a very early stage of his system of occupations, and many authorities at the present time are strongly of opinion that this occupation should be continued beyond the infant department,



until the stage is reached when "Manual Training" begins. The Education Department regards it with approval, and in a circular issued, intimates that it is desirous of giving encouragement to this, or some kind of varied occupation, based upon Frobelian methods.

Children are keen observers, and most fascinated when engaged upon work suited to their capacity. They like to do something which has a purpose, and soon show a lack of interest if the work given them is meaningless and useless. A course of paper folding and cutting, which has been found by experience to be suitable and educational for children from five to nine years of age, is the following :—

**Course I.**—Frobel's stages I., II., and III.

**Course II.**—Cutting pictures from catalogues and magazines, for scrap books.

**Course III.**—Cutting and mounting flowers from wall-papers, for decoration.

**Course IV.**—Folding and cutting strips, to make chains and rosettes.

**Course V.**—Tissue paper work—balls, etc.

**Course VI.**—Leaves and stems.

**Course VII.**—Flowers.

### MATERIALS REQUIRED.

The articles comprised in Part I. are very simple in character, and suitable for large classes of young children who are able to fold and work step by step with the teacher. A collection of the most careful work should be taken to make the finished specimen before the children, thus encouraging them to produce the best results in their competition.

It is advisable to buy the paper in quires and choose such tints as will contrast or harmonise well, so that a correct taste is cultivated in the selection of colours. Tissue paper and a pair of small scissors will be needed for each child.

1. Small scissors, for the fine cutting.
2. Reel wire (sold by florists at 3d. and 8d. per reel).
3. A bottle of clear gum or thick boiled starch, for sticking.
4. A camel-hair paint-brush.
5. Plain tissue paper (sold in assorted colours at one shilling per packet).
6. Water-color paints, for shading.
7. A pair of compasses, for circles.
8. A 12in. ruler or tape measure, for strip measurements.

COURSE OF PAPER WORK FOR INFANT SCHOOLS.

9. A wooden moulder, for shaping and bulging petals (costs 1½d. at kindergarten depôts).
10. A pad of felt (sold at kindergarten depôts).
11. A single tracing wheel or knitting needle, for stroking petals and veining leaves.

## CHAPTER II.

### ARTICLES MADE FROM STRIPS.

#### A SIMPLE CHAIN.

**T**HE making of simple paper chains forms an agreeable and attractive lesson for children.

##### Method of Making.

**Materials.**—Coloured tissue strips (4in. by 1in.), blue and white, red and green, yellow and black, or any other combination. Two strips, one of each colour, will be required, and the edges must be clean and not ragged.



Fig. 1.—A SIMPLE CHAIN.

**Chain.**—Take a strip, moisten just one end with gum, and join to the other end, thus making a little ring. Through this ring thread a strip of the second colour and fasten the ends together. So

continue the alternate colours till sufficient rings are formed.

##### Decorative Uses

A long chain may be made for festooning across a room or walls, or each child might keep its own to wear as a necklace.

#### CONCERTINA OR TWISTED CHAIN.

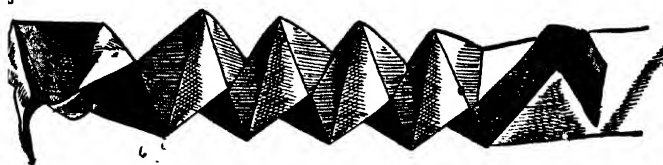


Fig. 2 — CONCERTINA OR TWISTED CHAIN.

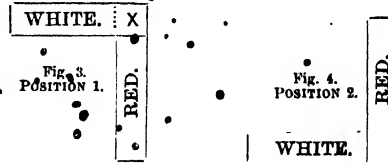
Another easy and effective chain (Fig. 2) is made by twisting strips of folded tissue in two contrasting shades of colour. The chain when finished opens and closes very much after the fashion of a concertina.

## COURSE OF PAPER WORK FOR INFANT SCHOOLS.

### Method of Making.

**Materials.**—Two strips of folded tissue paper of the same width—white and red. Open the sheets and fold and cut into four strips. As a sheet of tissue opened measures 30in. by 20in., the four strips will be 30in. by 5in. Fold each one lengthwise into four, and begin to twist as follows:

**Twisting.**—Hold the end of the red strip upright between the first finger and thumb of the left hand, and place the end of the second strip (white) at right angles to the top edge of it, making a double square at x (Fig. 3). The twisting is done by folding the strips alternately upon this square, as the foundation. Keep the square portion



ARRANGEMENT OF STRIPS.

always in the same position and fold the red up and down alternately, and the white to right and left alternately. For example, in Fig. 3 the white end is *upon* the red, therefore the red strip is folded *upwards* across it. In Fig. 4 the white is folded across the red strip to cover it to the right, and the red is brought down again to the first position and the white strip passed back to the left. Continue holding the work firmly between thumb and finger, and fold each crease exactly on the edge of the square. Another method is to turn the work each time and so bring the strip to be folded at the top, and thus one kind of folding only is followed, viz., always downwards from the top.

### Decorative Uses.

These chains when complete can be used as frames for the children's Kindergarten paper work, or to outline mottoes and texts for school walls, festoons, garlands, fly-rests, flower-pot covers, etc.; also as a decoration to wands, hoops, bars, etc., in musical drill.

## SWANS.

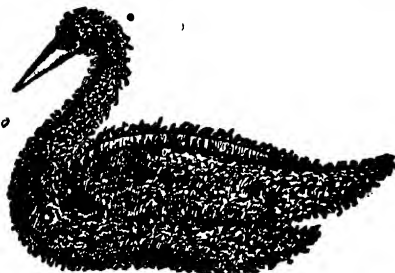


Fig. 5.—SWAN.

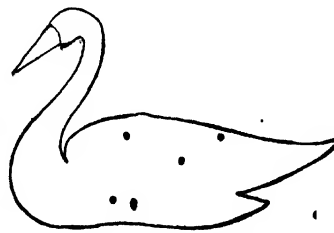


Fig. 6.—OUTLINE OF SWAN.

Very pretty table decorations are formed by paper swans (Fig. 5), geese, and ducks.

### Method of Making.

**Materials.**—First draw and cut out in duplicate the outline of the bird (Fig. 6). Pliable stiff cardboard, not too stout, is best for this foundation. Procure a roll of white crêpe paper, and cut it into strips rather more than lin. wide. Cut these strips across the roll from edge to edge, running with the crinkled lines of the paper.



Fig. 7. CUTTING STRIPS FOR SWAN.

**Cutting.**—Take the strips in the left hand, and give long snips with the scissors, making one deep cut each time (Fig. 7). Let the cuts be about  $\frac{1}{2}$  in. in width. The strips being cut across the crinkled grain of the paper, will hang in a feathery curly state. Leave a margin of  $\frac{1}{4}$  in. along the top side for fixing purposes.

Plain tissue cut and crimped like the Chrysanthemum petals (see Part II.) may be substituted for crêpe paper.

**Mounting.**—Each strip when cut is fastened to the cardboard foundation by pasting the uncut edge. Fix the first strip along the edge of back. The strip is not pasted, but the portion of the cardboard on which it is to be placed. The fringed portion must be upwards in fixing, so that when the bird is finished, all the “feathers” will fall carelessly over from the top downwards and give a very full and pretty appearance to the bird.

The strips for the neck must be cut very fine, and those for the wing and tail portion rather wider. If desired, black strips may be introduced in the wings and tail.

Make each half of the bird separately and then join together. The strips of the paper may be pleated up into ruches and sewn on instead of fringed.

When each half is covered with feathers, as described, join the bird by pasting the head, neck and breast portions together, as in Fig. 5, nicely curve round the body, and keep it bulged out by inserting a stick or strip of cardboard as a wedge. This strip of cardboard not only keeps the body of bird in position, but also serves to support a little tray or dish for sweetmeats. Fasten the two ends of the tail together with a small paper fastener.

**Eyes.**—Two small black buttons or glass beads are sewn on each half for the eyes *before* joining together.

**Beak or Bill.**—This is covered in bright red glazed paper.

When the parts are complete, a little snipping will be required here and there to make the shape symmetrical.

### Decorative Uses.

These birds, made in coloured paper, such as crimson, green, yellow, and pink, are very pretty and useful for table decoration as flower stands, but of course the colours are not true to Nature. However, the result amply repays

the trouble taken in making one, and when finished, a small oval dish of flowers or Fern pots can be placed inside the body, a very pretty flower stand being the result.

One large swan and four small ones used in this way upon a strip of looking-glass form an admirable table-centre. The birds could be made in coloured paper to tone with the other decorations of the room. The glass represents water, and reflects the colours of the swans and foliage.

Any sized birds can be cut, but if less than 6in. in length they are too small to look well.

### SWEET PEA SPILLS.

There are numerous ways of making spills, but perhaps none are prettier or more artistic for the smoking-room than the following, which are so constructed

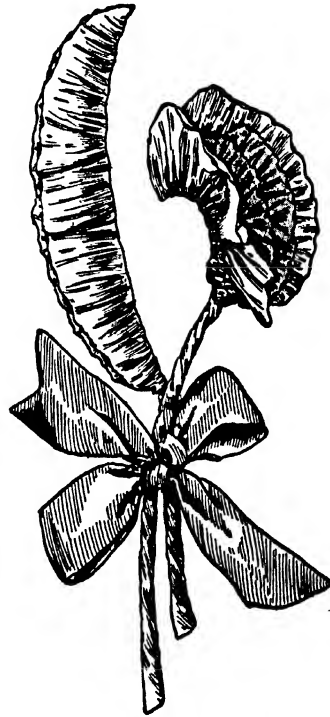


Fig. 8.—SWEET PEA SPILLS.

as to look like Sweet Pea blossoms and Sweet Pea pods (Fig. 8). The Sweet Pea blossoms are in various shades of colour, such as white centres

with heliotrope wings, white with pink, pink with scarlet, white with crimson, etc.

**Method of Making.**

**Materials.**—Two shades of plain tissue paper are needed according to the blossom to be imitated, *e.g.* white and heliotrope.

**Cutting and Folding.**—Cut the heliotrope paper into strips 9 in. long and 1½ in. wide, as Fig. 9, for the outer covering of the wings. Next, cut the white into strips 8 in. long and 1 in. wide, for the centre.

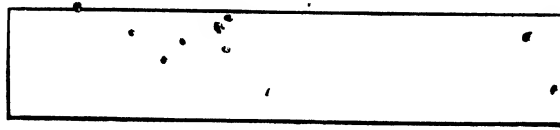


Fig. 9.—PLAN OF SLIP.

Take each strip, fold it down the centre, bring the edges exactly together, and crease. Cut off the top corners, making a long sloping curve, as in Fig. 10. Now open the strips, which should appear as in Fig. 11.

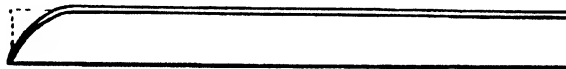


Fig. 10.—SLIP SHAPED AND FOLDED WITH CURVE.

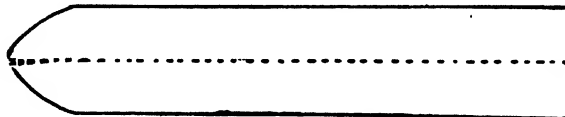


Fig. 11.—SLIP LAID OPEN.

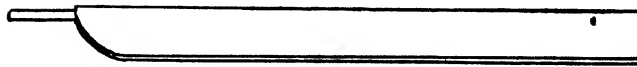


Fig. 12.—SLIP WITH PIN.



Fig. 13.—CRIMPING.

**Crimping.**—Take a fine knitting needle or a hat-pin, place it against the crease, and bring the edges together as in Fig. 12. Hold the pin or needle firmly between the left finger and thumb at x, Fig. 13, *i.e.* at about one third of the length. Then take the edges of the folded strip, strain then

tightly over the pin, in *fine* gathers, and hold these tightly under the left thumb and finger. The more tightly this part is done the prettier will be the blossom.

**Blossom.**—For the blossom, take the heliotrope strip, open it gently, and place the white frilled end inside. This latter should be about  $\frac{1}{4}$  in. from the top of the outer one. Close all four edges together and hold the frilled end at the base, whilst the straight portion is twisted or rolled. When finished, open the frilled ends and turn the back edges of the outer strip to represent the wings of the Sweet Pea blossom.

**Pod.**—To represent the pod, proceed in exactly the same manner, only using two shades of *green* paper instead of the coloured. When finished, gently stretch the folds out to almost their full length and bring the edges together. A twist at the extreme point may be given if desired.

#### Decorative Uses.

These spills are not only useful but ornamental, they are light and easily inflammable for use, and as they can be represented in various colours, they may be made to suit any room.

Bundles, composed of green pods and blossoms, tied with ribbon as in Fig. 8, form attractive and saleable articles for bazaars.



### CHAPTER III.

## ARTICLES MADE FROM SQUARES.

### BALL.

**B**ALLS of any and every kind are always acceptable objects for young children to use and to make. Paper-ball making is intended for children of five years of age who have already done the Kindergarten paper-folding stages 1 and 2. Ball-making—a delightful change, from the stiff paper and geometric folding, to the crushing, rolling, and twisting of the new and soft thin tissue paper—is much appreciated.

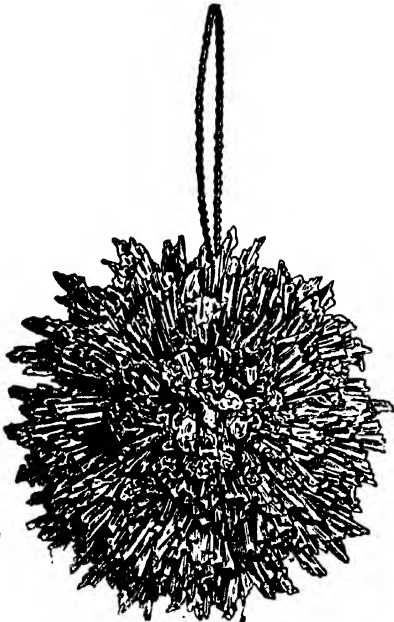


Fig. 14.—BALL MADE FROM SQUARES.

and first finger of the right hand. Blow open the folds and crush again and

#### Method of Making.

**Materials.**—Forty squares of tissue (5in. by 5in.) and a piece of narrow ribbon are required for the ball shown in Fig. 14. By using two different shades in every ball, the prettiness and effect are greatly enhanced—pale and dark yellow; pale blue and pale yellow; sage green and pale blue; sage green and pink; all scarlet; red, white, and blue—are some of the most striking combinations.

**Folding.**—Take a square of paper, fold it in halves, and then in quarters diagonally. Next fold the quarters into halves twice, thus making sixteen folds; and the shape should be as in Fig. 16.

**Crinkling.**—Crease the folds sharply with the nail. Now open the square as much as possible, still retaining the "apex" (centre) in the left hand, and draw it repeatedly between the thumb and first finger of the right hand. Blow open the folds and crush again and

again until the tissue assumes a crinkled appearance, as in Fig. 16. Treat all the squares similarly.

**Making-up.**—Take a needle and waxed thread and, using alternate colours, pass the needle through the apex of each square, as in Fig. 16, until sufficient are threaded for the ball. Tie the ends of thread tightly together; but before

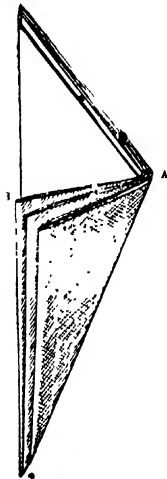


Fig. 15.—SQUARE FOLDED.

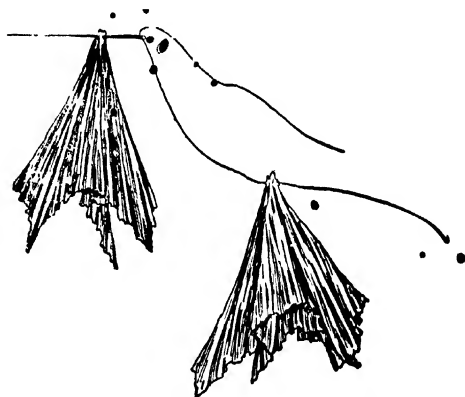


Fig. 16.—THREADING FOLDED SQUARES.

doing so, slip on the thread a loop of cord or narrow ribbon of the same colour as the ball.

#### Decorative Uses.

When the ball is tied and finished it forms a very pretty ornament for a gas pendant, as fly-catcher, or it may be made larger and used as a toilet ball.

### BUTTERFLIES.

A pleasing variety to the ball is to form large butterflies (Fig. 17) from the same crinkled squares. Spots and stripes of water-colour can be added to the wings when finished, if desired.

#### Method of Making.

**Materials.**—The following combinations look well: white and pink, white and blue, brown and scarlet, all yellow, or yellow and brown.

**Wings.**—A butterfly has four wings, and to represent these, four crushed circles or crushed squares will be required. Four circles or squares of two different colours are needed for each butterfly. Fold and crush each one through the fingers, as in the process described above for ball-making.

**Antennæ.**—These are represented by two ends of wire, with a bead twisted at the end of each. Take the four wings, and place them in two pairs (the darker pair below), with the centres overlapping each other; round this centre bind a 6in. length of wire, leaving 1½in. at the beginning and at the end, to form the two antennæ, as in Fig. 18. The wire keeps the centre firm and rigid.

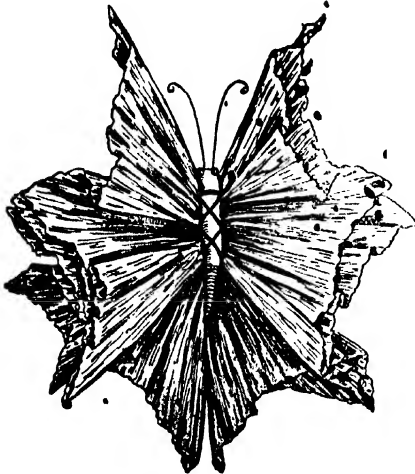


Fig. 17.—BUTTERFLY.

**Body.**—A 2in. square of paper, a little wadding, and a strand of wool are required for the body. Roll the wadding between the hands in a lozenge shape. Place it diagonally across the corner of the 2in. square. Tuck in the ends and roll up like a draper's parcel. Make one end round by winding tightly round it a strand of crewel wool, to give a ball-like shape for the head. Tie the wool twice round, and finish in a tight knot. Next add the eyes, which may be either dotted in with

ink or consist of two beads, threaded on pins, which are pushed down inside the body.

**Thorax.**—Now fix the head and eyes to the wings, and pass the wool round the wired centre and over the back of the body twice, to form the thorax. By crossing the wool two cross stitches are made.

**Abdomen.**—Evenly wind the ends of wool round the remainder to form the abdomen. Now pull out the wings into shape, and sew a safety-pin on at the back.

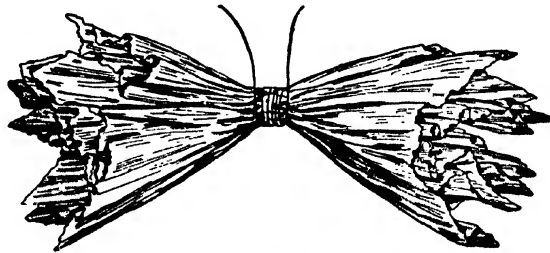


Fig. 18.—ARRANGING ANTENNÆ OF BUTTERFLY.

**Note.**—Two-winged butterflies may be made by using two squares only for the wings, which would appear like the upper and lighter portion of Fig. 17. Butterflies of any size can be made on the same principle, by enlarging or decreasing the size of the squares or circles.

#### Decorative Uses.

The butterflies may be used for draping curtains, or as candle shades.

**FLOWER-POT COVER.**

Another method of using folded and crushed squares, is in the making of flower-pot covers for the schoolroom and home.

**Method of Making.**

**Materials.**—Pretty, useful covers for flower-pots (Fig. 19) may be made out of squares of coloured tissue paper. Two squares of contrasting shades



Fig. 19.—FLOWER-POT COVER.

are required for each cover. The prettiest combinations are white and scarlet, pink and green, white and yellow, yellow and blue—all of art shades. The ordinary tissue sheet measures 20in. by 30in., therefore each sheet will cut two squares, 15in. by 15in., and leave a strip, 5in. by 30in. over.

**Folding.**—Lay the squares flat, with horizontal lines top and bottom (Fig. 20). Take the bottom right corner *a* and fold diagonally to the top left

corner *c*; crease *h—d*; fold the left-hand bottom corner diagonally to the top right *d*, thus folding into quarters diagonally. Fold again into eighths and again into sixteenths, and round off the edges, as in Fig. 21; then open to quarters, which should present a scalloped side, as in Fig. 22.

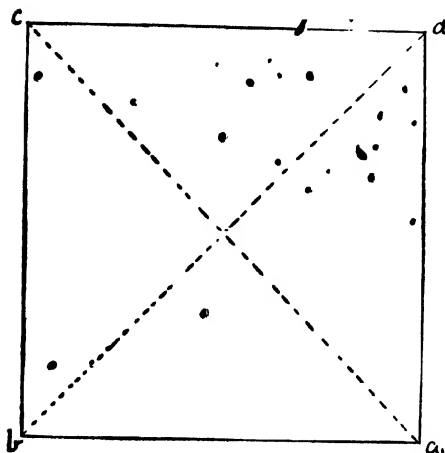


Fig. 20.—SQUARE FOR FLOWER-POT COVER.

**Crinkling.**—The fascinating part of the folding comes in the crinkling of the paper to make it look like crêpe or crinkled paper.

Hold the folded square by the apex at *c* (Fig. 22), draw it crushed together through the closed fingers of the other hand, and blow open the folds. Continue this crushing and drawing through the fingers until the tissue assumes a close crinkled appearance.

Another square having been treated in precisely the same way, the lighter shade, such as white or yellow, is placed inside and appears as a frill above the edge of the outer one.

**Ties.**—The strip of 5in. by 30in., left from the sheet of tissue after cutting the squares, is used to make the ties. This strip is folded in half lengthwise, and will make two ties.



Fig. 21.—CUTTING FOLDED SQUARE.

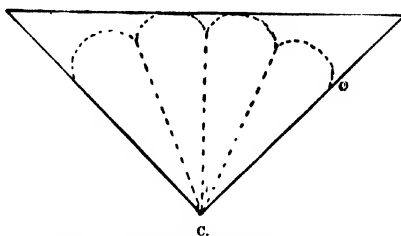


Fig. 22.—QUARTER OF SQUARE, SHOWING SCALLOPED EDGE.

### Decorative Uses.

The small Ferns sold at 1½d., when encased in one of these pot-covers, sell easily for 3d., and will thus more than repay all outlay in material. Larger pots may be used and the cover made to fit by cutting away an inch at the apex *c*, so that the larger pot is uncovered at the bottom, which brings the cover higher up the sides.

If the two squares are inverted and  $\frac{1}{2}$  in. is cut off the apex, very pretty lamp-shades are the result. The edges must be gummed together at the top, to give a stiff rim for resting on the lamp.

### OPEN-WORK AND FLORAL CHAINS.

Most effective and artistic chains may be made from folded squares cut into regular shapes, and then gummed together at points and centre alternately.

Circles folded and cut into four Tulip petals and joined in this way look like a string of Tulips joined tip to tip and base to base. Other floral diagrams of six and eight divisions are suitable, *e.g.*, Clematis, Single Dahlia, etc.

#### Method of Making.

**Materials.**—Plain tissue squares ( $2\frac{1}{2}$  in.) in two shades, such as red and black, white and yellow, pink and green, etc., are required for the chain shown in Fig. 23.

**Cutting and Folding.**—Cut equal quantities of squares of both colours. Take two squares, one of each colour, place together, fold them diagonally into quarters, and down the creases snip out portions to form an open-work pattern similar to that shown in Fig. 24. Proceed to fold and cut all the squares in this way.

**Making-up.**—Take a square of each colour, lightly tip the four corners with gum, and join together in twos.

• Next take a long waxed thread and needle, and begin to thread the pairs through the centres of the squares. As each pair is threaded on, gum it at the centre to the previous one, so that the chain when finished and stretched open has somewhat the appearance of a concertina, being joined at the corners and at the centre alternately. The long thread keeps the chain intact and prevents it from becoming torn or over-stretched.

#### Decorative Uses.

These very effective chains form a superior decoration for festooning rooms, or in summer may be used to protect gilt frames of pictures and mirrors from flies. Pentagons, hexagons, star shapes, and circles cut in sections may be treated similarly.

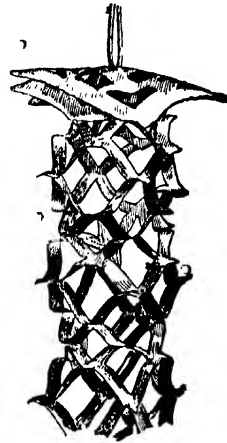


Fig. 23. OPEN-WORK CHAIN.

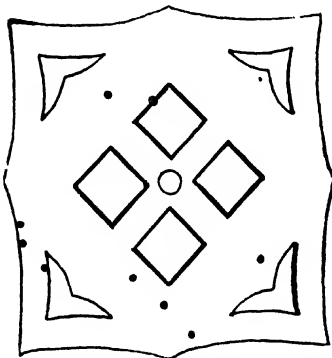


Fig. 24.—CUTTING SQUARES FOR CHAIN.

## CHAPTER IV.

**ARTICLES MADE FROM CIRCLES.**

**T**HE next step in form for young children is to teach them the points of difference between a square and a circle. They should observe and name the great differences, viz., that the circle has neither sides nor corners (angles). The teacher should show how easy it is to fold a square and convert it into a circle by one cut, the children to follow her in folding simultaneously. They should be led to see that a circle can be folded from the centre point into equal divisions; and when this much has been accomplished, the folding and cutting of circles should follow. The balls made of circles are arranged in order of difficulty.

**TOILET BALL.**

These pretty balls are very convenient to hang on each side of the toilet glass, so that pieces can be pulled out when required either for shaving purposes, or for testing the heat of the curling irons.

**Method of Making.**

**Materials.**—This ball (Fig. 25) is made of forty plain circles of any desired colour, cut from the squares described for the first ball (Fig. 14), and finished with a narrow ribbon.

**Cutting a Circle from a Square.**—Fold into sixteenths as described for the first ball, and cut across on a level with the lowest corner of the folds (*i.e.*, from A to B in Fig. 15).

**Crinkling and Making-up.**—Crush each circle into a crinkled state, as described for the first ball, and thread each through the apex on a piece of strong, waxed thread, as indicated in Fig. 16. A spiral appearance is given to this ball by threading the colours on in graduated shades, *e.g.*, begin by threading on ten of the deepest scarlet, ten of a lighter shade, then ten of pink, and ten of a paler pink. Tie the ends tightly together, and in doing so thread on a loop of narrow scarlet ribbon. Pull out the circles and arrange the colours so that the edges form a compact mass.

**Decorative Uses.**

If composed of smaller circles and tied up in sets of three, these balls may be used as "pompon balls," or they may be made of larger circles and used for toilet purposes.

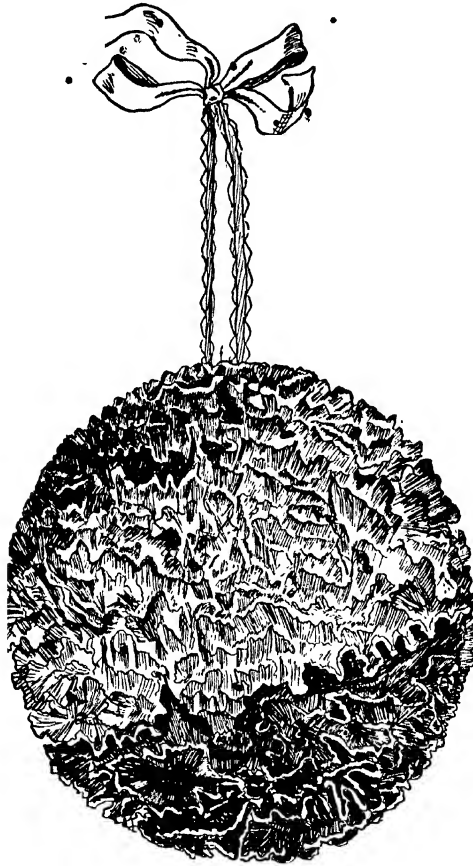


Fig. 25.—TOILET BALL MADE FROM CIRCLES.

**POPPY BALL.**

A scarlet flycatcher (Fig. 26) may be made of Poppies strung together in the following way:—

**Method of Making.**

**Materials.—Petals.**—Take 4in. circles and divide each into two petals, according to the method described in Part II. Take two sets of petals and lay



transversely one upon the other so that the centres coincide. Hold the centre and crush the petals similar to the squares and circles of balls 1 and 2 (Figs. 14 and 25).

**Centre.**—Cut a circle (3 in. in diameter) of black tissue, fold into quarters and snip the edges into a fine fringe,  $\frac{1}{2}$  in. deep. Open the circle, crumple the fringe, and place the black centre inside that of the petals. The black centre is enclosed by the petals, which are crushed up around it.

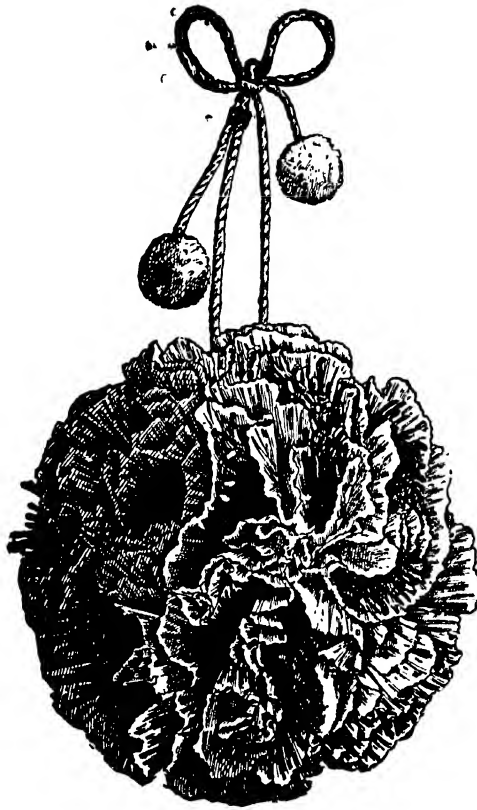


Fig. 26.—POPPY BALL.

**Making-up.**—Make about thirty of these stemless Poppies, and then with a needle thread them on to a waxed thread, passing the needle through the centre (apex) of red and black circles together. Tie the ends of the thread together, and fasten on a cord or ribbon for suspension. Open the flowers and arrange them regularly in ball shape. The fringed centres should be depressed and peep out from the bright red petals, as in Fig. 26.

**Decorative Uses.**

The gay colour of the Poppy ball attracts flies, and these pretty snares will therefore be found both useful and ornamental.

**FIELD DAISY BALL.**

A white and yellow flycatcher, the colours of the Field Daisy, can also be made on similar lines to the Poppy ball.

**Method of Making.**

**Materials.**—This large ball is very effective, and may be made in any two contrasting shades of colour. The one described is in white and yellow, to represent the colours of the Daisy.

**White Circles.**—Cut, in plain white tissue, *thirty* circles (8in. to 10in. in diameter). Take five or six of these together, fold them in half, and cut a fine fringe 1in. deep. Treat all the thirty circles in this way. Separate the circles, fold each one in half and in

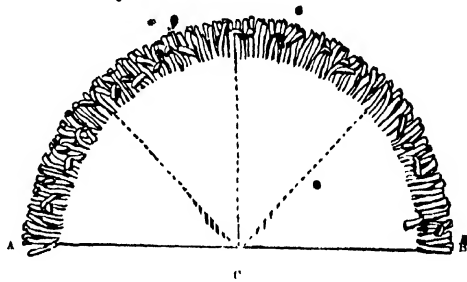


Fig. 27.—FRINGED CIRCLE FOR FIELD DAISY BALL.

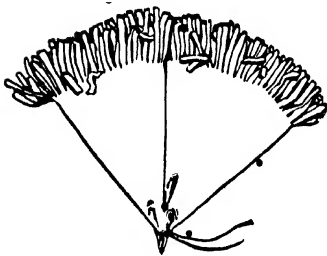


Fig. 28.—FRINGED CIRCLE FOLDED.

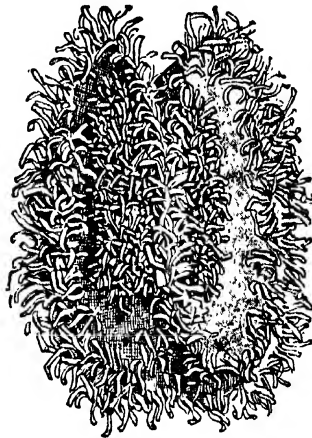


Fig. 29.—CIRCLES MOUNTED FOR FIELD DAISY BALL.

quarters, and crease well; then open again, when it should appear as in Fig. 28. The act of separating the circles has the effect of curling the fringe.

**Yellow Circles.**—Cut *sixty* circles in deep yellow tissue paper, just *half* the diameter of the larger circles. Fold, fringe, and crease these exactly in the same way as the larger white circles.

**Mounting.**—Take the corners A and B of the white circles (Fig. 27) and fold them to the centre, C, as in Fig. 28. Open corners A and B and place a folded yellow circle inside each. Turn A and B to meet in the centre and stitch through the apex of all firmly with thread. When the yellow circles are placed inside, each section should appear as a double cone, with depressed centre, as in Fig. 29.

Having thus placed the sixty yellow circles inside the thirty white ones, and stitched the centres of both firmly together, proceed to thread them on a stout waxed thread, being careful to pass through the inner yellow circle each time as well. When all the folded circles are threaded, tie the ends of thread together and enclose a loop of ribbon or cord in the knot. Open out the circles to show the yellow centres and arrange them to form a perfect ball shape (see Poppy ball, p. 17.)

#### Decorative Uses.

This large ball can be made any size, and will be found most ornamental as a flycatcher, suspended under the gas pendant in the centre of a room.

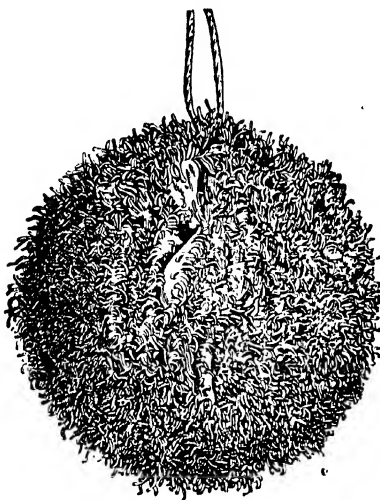


FIG. 30.—GARDEN DAISY BALL.

#### GARDEN DAISY BALL.

This ball, which is shown in Fig. 30, is made upon the principle of the Garden Daisy (see Part II.), and in bright crimson tissue paper (53A).

**Method of Making.**

**Materials.**—Twenty-four circles, 4in. in diameter, will be required for one ball, and these can be cut from one sheet of paper. Alternate circles of white and crimson form a pleasing variety.

**Folding and Cutting.**—Take two or more circles together, fold in half, and snip or notch a fine fringe  $\frac{1}{4}$  in. or  $\frac{1}{2}$  in. deep. Ruffle the fringe with the closed scissors, and then carefully separate the circles. By taking several circles together in this way and then separating them, the fringe becomes closely and prettily curled.

Another variety of this ball may be made by notching or cutting tooth-like vandykes round the edge (as in Fig. 31). instead of the fringe.

**Making-up.** — When the twenty-four circles are ready, place them in twos, *i.e.*, if white and red are being used alternately. Take a fine wire or thread, twist a bead on one end, and then proceed to thread the circles as follows:—First fold two circles (one of each colour) into quarters, but do not crease the folds. Pass the wire through the folded corner of each pair (Fig. 32), and press well up round the beaded end. Press the circles tightly together on the wire, and twist or knot the wire at finish. A double loop of scarlet bébé ribbon should be added to the final knot of wire,

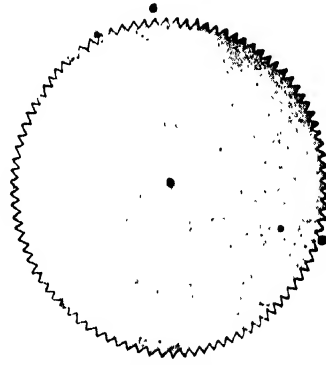


Fig. 31. NOTCHED CIRCLE FOR DAISY BALL.

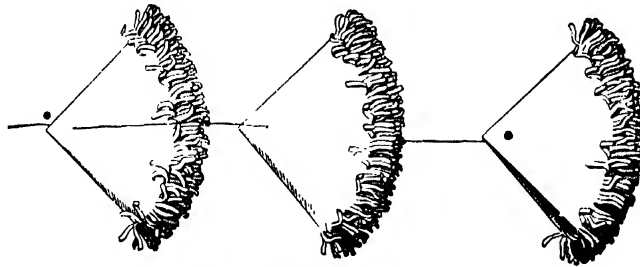


Fig. 32.—THREADING THE CIRCLES.

Shake the ball and compress it between the hands to assume a round close shape as in Fig. 30.

**Decorative Uses.**

Small pompon balls, in sets of three, are very pretty as fly-rests, and may be made in any shade of colour to harmonise with the room.

### ROSE-LEAF BALL.

This ball is more advanced in structure, and requires folding, cutting, and curling of the paper to resemble Rose-leaves.

#### Method of Making.

**Materials.**—The Rose-leaf ball (Fig. 33) is made in three shades of pale pink paper, to correspond with the shades of the Monthly Rose.

**Circles.**—Fold, cut, and curl the circles in the same manner as for the Monthly Rose (see Part II.), and as shown in Fig. 34; then thread them on in three degrees of color. There must be twenty circles of each shade for this pretty

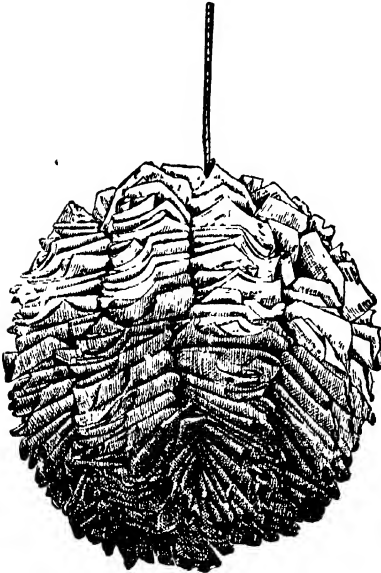


Fig. 33.—ROSE-LEAF BALL.

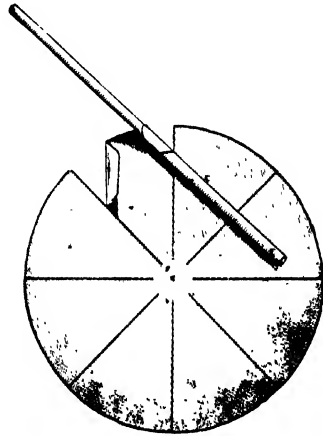


Fig. 34.—CUTTING MONTHLY ROSE PETALS.

ball, commencing with the darkest shade and ending with the palest, or *vice versa*, as individual taste may direct.

**Making-up.**—Keep the circles open and thread them through the *centre* upon a wire. Begin by making a loose knot at the end of the wire to prevent the circles from slipping off. Pinch the first few circles well up round the knot to hide it, and to give a round shape to the base of the ball.

When the pale circles have been added, press all the circles down the wire as tightly as possible, and keep them compressed whilst a second loose tie is made in the wire. This compression at the centre has a twofold purpose: it

makes the ball tight and compact in the centre, and relieves the petals from all pressure, so that they appear light, easy and natural.

A great improvement is to thread three curled green circles after the dark petals, and to add the cord at the green end. The ball then looks like a large Rose suspended, with its green calyx and stem attached.

#### Decorative Uses.

Sets of three Rose-leaf balls, with leaves and stems added, form pretty decorations for picture-frames, or may be used as fly-rests.

### SPIRAL BALL.

This ball, as its name implies, has curled leaves with a spiral arrangement.

#### Method of Making.

**Materials.**—Thirty-two circles of white tissue paper,  $3\frac{1}{2}$  in. in diameter, are required for this ball.

**Tinting.**—Each circle must be coloured for lin. from the edge in shaded tints of yellow, pink, or crimson, to obtain the effect of a light centre with gradually deepening colours around it. The thirty-two circles may be: (1) Eight shaded palest lemon colour; (2) Eight shaded deeper lemon colour; (3) Eight shaded butter colour; (4) Eight shaded orange colour.

They must be shaded and dried before folding. An easy way is to dissolve the powdered crayon or water-colour in water, fold the circles into quarters, dip in the edges, and then allow the papers to stand and dry. Or children might paint the edges as another occupation.

**Folding and Cutting.**—Fold each circle into halves, quarters, and eighths, crease, and cut down each fold to within  $\frac{1}{4}$  in. of the centre, as in Fig. 34. With the edge of a pair of scissors curl the right-hand edge of each division; turn over the circle, and repeat the process on the other edge of each. The circle should then consist of eight divisions, each with the edges curled in opposite directions. This alternation gives a spiral effect to the ball when finished.

**Making-up.**—Make a knot at the end of a piece of wire and thread on the circles, beginning with the lightest and graduating to the darkest, or *vice versa*, as may be desired. When all the circles have been threaded, press the centres closely together on the wire, bend the wire to prevent them from slipping, and attach a loop of ribbon or tinsel, which should be twisted and form a knot with the end of the wire. Press the circles upwards, top and bottom, and arrange into ball shape.

#### Decorative Uses.

With calyx, stem and leaves added, and made in "Dahlia" colour, this ball

very closely resembles the Pompon variety of Dahlia, and can be used with large masses of foliage for staircases, landings and corners of rooms.

### PEONY BALL.

The common Peony is a large deep crimson or claret-coloured flower, which can be represented in ball shape as a fly-rest.

#### Method of Making.

**Materials.**—The ball must be made in plain tissue of the required colour, twenty-four circles  $\frac{1}{2}$  in. in diameter being required, and a loop of ribbon to correspond to suspend it.

**Folding and Cutting.**—Take each circle and fold it into eight equal sections, nicely round the corners to the shape of a Peony petal, and cut down the creases to within  $\frac{1}{4}$  in. of the centre. Then lay the circles separately on a felt pad, and with the end of a moulder or any rounded instrument, mould every alternate petal into concave shape. Turn the circle over on the pad, and mould the other petals in the same way. There will thus be one concave and one convex petal alternately.

**Making-up.**—Take a wire, and wind the end round a knitting-needle to form a small coil or knot; then thread the circles through the centre and tighten the centres together, to make the petals stand out irregularly. This ball looks better finished with a stem and spray of leaves, so as to more nearly represent the Peony itself. (See Peony in Part II.)

#### Decorative Uses.

The Peony ball may be utilised as a flycatcher, or, if made in sprays, is useful for decorating a square lamp-shade (of *straw-coloured* or crimson crêpe paper).

### FRILLED-EDGE BALL.

Unlike the preceding ones, this ball (Fig. 35) has a crimped or turned-down gathered edge  $\frac{1}{4}$  in. or  $\frac{1}{2}$  in. in width. If this edge is coloured the appearance of ball is improved.

#### Method of Making.

**Materials.**—Twenty circles of plain white tissue, 3 in diameter, are required; or, if a larger ball be desired, circles of a greater diameter must be used, and the number increased in proportion.

**Tinting.**—With water-colour tint the edges  $\frac{1}{4}$  in. deep, of a pale pinkish-heliotrope.

**Folding and Cutting.**—Fold into halves, quarters and eighths; crease the folds, and cut down to within  $\frac{1}{4}$  in. of the centre of each circle. Take each division, and crimp the extreme edge (about  $\frac{1}{4}$  in.) over a hatpin or a fine

knitting-needle. The edge should look like a small gathered frill or flounce. After crimping, fold and crease each division in half, longitudinally, leaving the edge free, as in Fig. 36.

**Making-up.**—The circles may be threaded on strong silk, thread, or wire. If wire is used, make a knot at the end of a piece about 4 in. long, and thread each circle through the centre. Press the centres tightly together, and bend the wire into a loop, through which a ribbon may be passed to suspend the ball, as in Fig. 35.



FIG. 35.—FRILLED-EDGE BALL.

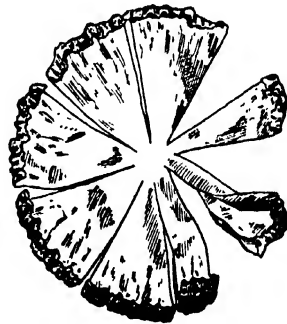


FIG. 36.—CUTTING AND CRIMPING CIRCLE FOR FRILLED-EDGE BALL.

### Decorative Uses.

Three of these balls threaded on a string as pompons, make a very pretty decoration; they may be suspended from a gas-bracket, or form part of the decoration of a Christmas tree.

If the balls are made in white tissue and shaded with palest green, they will have the effect of Guelder Roses; and a bunch of six, mounted with leaves on a branch, may be used for a large vase. It is advisable to obtain a real branch, and to add to this the artificial leaves and balls. The leaves should be made in doubled waxed paper as directed, and cut to shape before mounting.



### CURLED-LEAF BALL.

This curled-leaf ball (Fig. 37) represents a cluster of green or autumn leaves. It is made on the same principle as the frilled-edge ball.

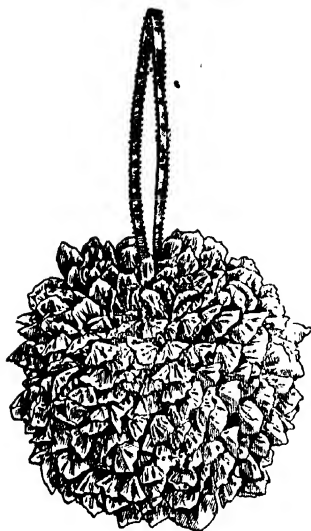


FIG. 37.—CURLED-LEAF BALL.

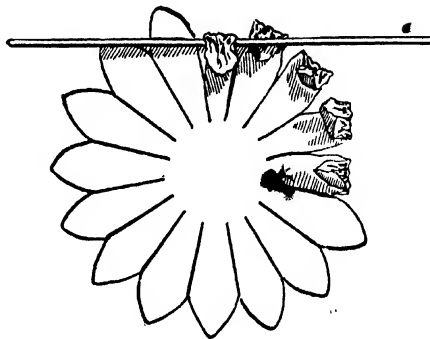


FIG. 38.—CRIMPING EDGES FOR CURLED-LEAF BALL.

#### Method of Making.

**Materials.**—These balls are generally composed wholly of green or brown tissue, if they are intended, as here, to represent collections of leaves. But if they are required as part of a definite scheme of decoration, they may be made in any colours that are desired. Twenty-four circles of green tissue, 5 in. in diameter, are required.

**Folding and Cutting.**—Fold each circle into sixteenths and round the corners; open the circle and cut down each crease to within  $\frac{1}{2}$  in. of the centre.

**Crimping.**—Take a knitting-needle and fold  $\frac{1}{2}$  in. of a section over it. Take hold of the edges of the paper, and press the fingers along the needle towards each other, gathering up the paper between, as in Fig. 38. Treat every section in this way.

**Making-up.**—Make a knot at the end of a wire, and thread the circles through the centre, turning the ends of the circles down until all are used. Bend the wire to prevent the circles from slipping, and cover with green paper.

**Decorative Uses.**

When made in green paper, curled-leaf balls form a very cool and effective decoration, and are useful as flycatchers for the summer months.

**VIOLET BALL.**

This pretty ball (Fig. 39) is made upon the same principle as a bunch of Violets, and looks best in three shades of heliotrope, shading from the palest to the deepest violet.

**Method of Making.**

**Materials.**—Cut thirty-six circles, 4 in. in diameter—twelve of each shade.

**Folding and Cutting.**—Fold each circle into sixteenths—round off the corners, and crease the folds sharply. Open the circles and cut down each crease to within  $\frac{1}{2}$  in. of the centre (Fig. 38).

**Twisting the Ends.**—Place the thumb and forefinger exactly over and under the rounded end and give one tight twist to form a Violet petal, narrowed at the base and slightly scoop-shaped in appearance. Treat each cut section similarly (Fig. 40).

**Making-up.**—Make a coil or knot at the end of the wire and begin to thread on the twelve deepest shaded circles.

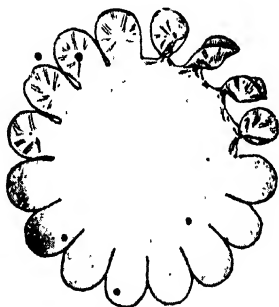


Fig. 40.—TWISTING PETALS FOR VIOLET BALL.

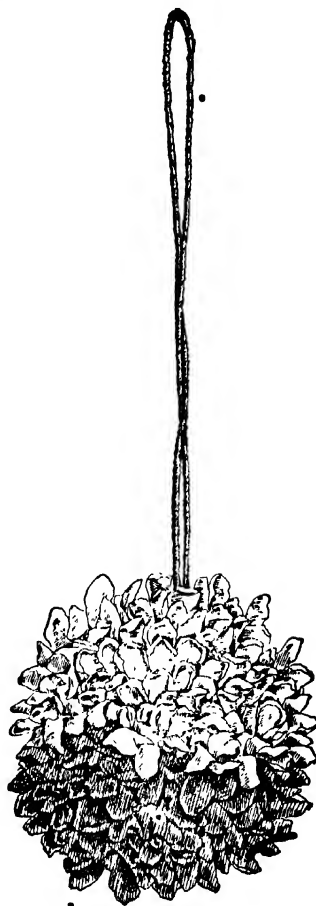


Fig. 39.—VIOLET BALL.

Thread each circle through the centre and press up round the coiled end of wire. As the petals of the Violet are irregular, the circles should be threaded

alternately with the twisted ends upwards and downwards, so that the ball looks like a mass of Violet petals irregularly mixed up.

When the thirty circles are threaded, press down the centres and make a coil in the wire, to which add shaded loops of bébé ribbon or cord as a finish and means of suspension (Fig. 39).

#### Decorative Uses.

Violet balls are delicately pretty, and may be used with exquisite taste to festoon muslin drapery and curtains as Christmas decorations.

### TUBULAR BALL.

This pretty ball (Fig. 41) is composed of a series of tubes, and in appearance is similar to both the Red Heath and the quilled Chrysanthemum, either of which it may imitate in colour. It is easily made.

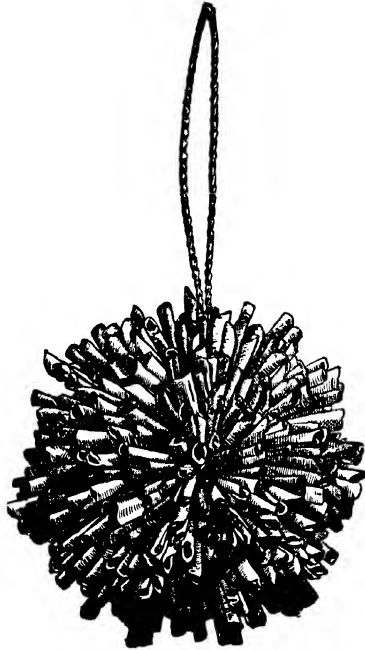


Fig. 41.—TUBULAR BALL.

#### Method of Making.

**Materials.**—Twenty-four circles of plain tissue, 5in. in diameter, are needed (two contrasting colours may be used, as white and yellow, or green and gold), as well as stem and leaves, or a loop of ribbon.

**Folding and Cutting.**—Fold each circle into sixteenths, round off the corners, and notch the edge in the centre. Cut the divisions down to within  $\frac{1}{4}$ in. of the centre.

**Curling.**—Take a fine knitting needle, place it longitudinally at the edge of a section, and roll the paper tightly round the needle, to form a tube. Withdraw the needle carefully. • Treat each section in this manner (Fig. 42.)

**Making-up.**—Take a wire with a knot at the end, and thread each circle through the centre, alternating the colours. • When all the circles are threaded,

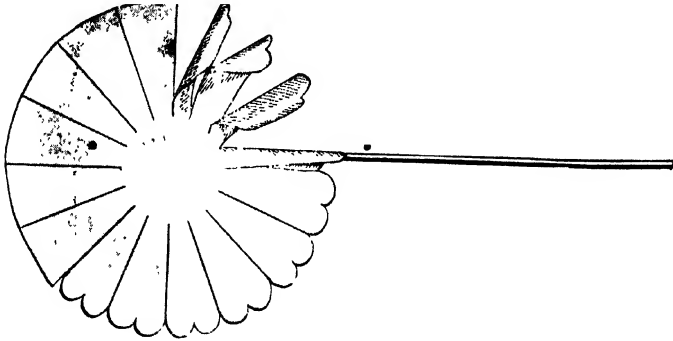


Fig. 42. CURLING EDGES FOR TUBULAR BALL.

bend the wire to prevent them from slipping, and finish with stem and leaves ; or, if preferred, fasten on a loop of ribbon.

#### Decorative Uses.

These balls are very effective, suspended from holly garlands, for Christmas decorations.

### SPIKED BALL.

This ball, as its name implies, is composed of a series of spikes (Fig. 43). It may be made in two contrasting shades of coloured tissue, *e.g.*, yellow and black, green and gold, pink and green, etc. The one illustrated is made in crimson and black.

#### Method of Making.

**Materials.**—Twenty-four circles of red tissue,  $5\frac{1}{2}$  in. in diameter, twenty-four circles of black tissue, 4 in. in diameter, and a loop of red ribbon or tinsel are required.

**Red Circles.**—Take the red circles and separately roll each into eighths : crease the folds of each, cut down to within  $\frac{1}{2}$  in. of the centre, and then open the circles.

**Making the Spike.**—Use a small pair of sharp-pointed scissors, or anything of similar shape. Take the right-hand corner of a section between the closed scissors and turn the scissors until their point reaches the centre of the section.

This forms the apex of the spike, as shown in Fig. 44. Continue turning the scissors until the other corner is reached, and then gum down the tip on the

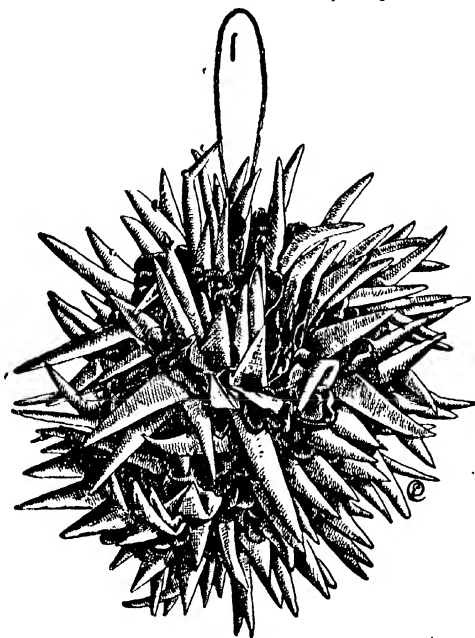


Fig. 43.—SPIKED BALL.

outside. Very little gum is needed. Hold the scissors in position for a moment, until the gum adheres, and then withdraw. Treat every section in the same manner, till the eight sections appear as in Fig. 45.

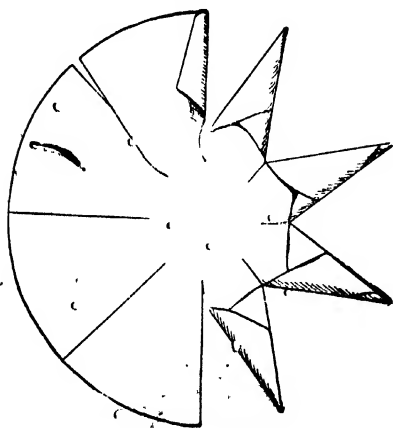


Fig. 44.—FOLDING SPIKES.

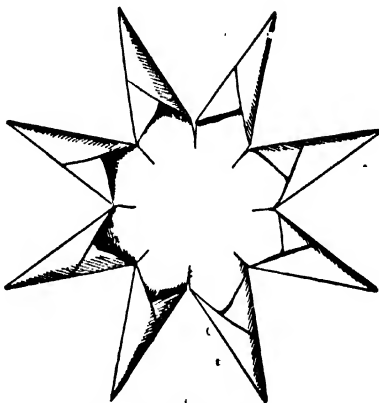


Fig. 45.—SPIKES FOLDED.

**Black Circles.**—Fold these into sixteenths, cut round the edges, and notch in the centre. Open the circles, and cut down the creases to within  $\frac{1}{4}$  in. of the centre, as shown in Fig. 46. These are used without further preparation.

**Making-up.**—Fold a black circle into quarters. Take a wire with a knob or head at the end, and pass through the folded corner. Then thread on a red circle through the centre, with the raised surface of the spikes upward. Continue threading a black and a red circle till the forty-eight circles have been used. Tie on a ribbon or loop of tinsel by which to suspend the ball.

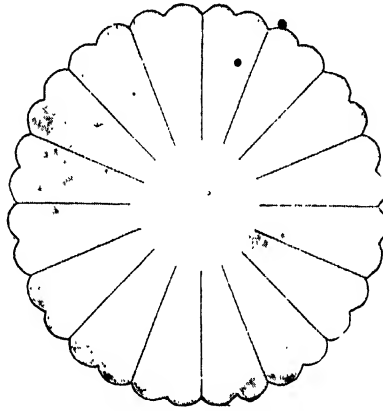


Fig. 46.—BLACK CIRCLE FOR SPIKED BALL.

This ball can be made any size by increasing or decreasing the diameter of the circles.

#### Decorative Uses.

Spiked balls are used singly for the centre of rooms, as fly-rests.

### EGG-SHAPED BALLS.

Very effective egg-shaped balls may be made of two large Chrysanthemums or Dahlias attached at their bases. These balls are not perfectly round, but a kind of pointed oval, and are made of circles of graduated sizes, shading from light to dark and to light again in plain tissue. To make a *round* ball, all the circles must be of *one* size; but to make egg-shaped balls the circles must be graduated in size.

As Dahlias and Chrysanthemums may be represented in a large variety of colours, the shades chosen could harmonise with the colours of the room in which they are to be used. The balls look very effective shaded from light to

dark in lemon and heliotrope tints, or the circles may be cut in white tissue, and the edges dipped in water colours of the required shades, if shaded paper is not to hand.

### The Dahlia Variety.

#### Method of Making.

**Materials.**—Twenty-four circles of three sizes are required for each half of this ball, viz., six 3in., eight  $4\frac{1}{2}$ in., and ten 5in. in diameter.

**Folding and Twisting.**—Fold each circle into eighths, round off the corners, and cut down each crease to within  $\frac{1}{2}$ in. of the centre. Take each section, hold firmly between the thumb and finger of the left hand, and with the right thumb and finger twist the end (about  $\frac{3}{4}$ in.), once, to form a hollow, cup-shaped end, as in Fig. 40. Treat every section in this way, and mould the inside of each cup with a moulder or small thimble.

**Making-up.**—Take a wire about 4in. long, and make a knot at one end. Thread three of the smallest circles, with the cups downwards, towards the knot (it is important that all the cups should lie flat and regularly). Next thread four of the 4in. circles, and then five of the largest circles. Now thread on the loop of bobé ribbon by which to suspend the ball. Thread the remainder of the largest circles, with the cups turning the other way, then the smaller (4in.), and lastly the smallest (3in.) ones. Finish off the wire with a knot.

### The Chrysanthemum Variety.

#### Method of Making.

**Materials.**—For the Chrysanthemum ball four different sizes of circles are needed; (1) Eight circles 2in. in diameter; (2) ten  $2\frac{1}{2}$ in. in diameter; (3) twelve 3in. in diameter; and (4) twelve 4in. in diameter.

The largest circles form the centre mass of the ball and are of the darkest shade of color.

**Folding and Crimping.**—Fold each circle four times, making sixteen divisions. Cut the ends of the folded sections to a pointed shape like a Chrysanthemum petal, open, and cut down the creases. Then separately crimp each petal on a pad.

**Making-up.**—When threading the circles on to the wire, take half of the smallest and lightest circles first; and when sizes 1, 2, and 3 have been threaded, in this proportion, follow with the circles of deepest shade and largest size. The ball is completed by taking the other half of sizes 3, 2, and 1 respectively, so that the end of the ball may taper off to correspond with the beginning. Push the centres of the circles closely together on the wire, twist

the end twice round a knitting-needle close to the ball, and cut off. When threading the largest circles, pass on the wire (halfway) the loop of ribbon or tinsel by which the ball is to be suspended.

**Decorative Uses.**

Either of the egg-shaped balls may be used as a decoration for the shades of standard lamps, or as fly-rests.





## CHAPTER V.

**MISCELLANEOUS ARTICLES.****OWLS.**

**T**HESE pretty caricatures are very easily made, and are found to be saleable novelties for bazaars.

**Method of Making.**

**Materials.**—Grey or brown crinkled paper. Two black boot-buttons for the eyes. An inch square of black and a square of yellow or blue glazed paper to make the circles round the eyes. Frayings or wool for stuffing the body. A twig of a tree for mounting the bird.

**Body.**—Cut a strip of crinkled paper about 10in. long and 8in. wide, with the crinkled lines running the short way of the paper, to form the body. Roll a ball of frayings or wool between the hands into an oval shape, and then place it at one end of the strip of paper, with about 1½in. or 2in. of paper on either side of it. Roll the wool in the paper till covered, and then tie the ends at both top and bottom by twisting them round with a piece of wool. At this stage the owl looks like a bolster tied at both ends.

**Ears and Claws.**—Cut the lower end perfectly straight to represent the feathery claws. Cut the top down in the centre to represent the two ears, and open and pull out fully the folds of paper.

**Eyes.**—The eyes give the whole expression and finish to these novel birds. First gather up with needle and cotton a strip of crinkled paper 1in. wide, draw it up into a rosette, and fasten. Place a circle of yellow or blue paper, about the size of a farthing, and one of black, about as large as a threepenny piece, over the opening of the rosette.

Draw the crinkled rosette tightly together and secure it with a stitch, then thread the yellow disc upon it, then the black, and lastly the boot-button, which completes the making of an eye. Two alike must be made for each owl. If the owl is made of grey crinkled paper, then a blue disc should be used: but if of brown, a yellow one looks best.

**Beak, etc.**—Make the beak of a folded piece of glazed stiff paper, terminating in a point, and fasten it with a few stitches to the wool which tied the body at the top.

When the beak is added, fasten the eyes, one on each side, to the wool tie, and let the circles so meet that they stand out and represent the ridge of feathers seen in the real bird.

The owls look very realistic if a large and a small one are attached to the branch of a tree, as shown in Fig. 47.

The educational value of the occupation lies in its forming a supplementary lesson to the object lesson, to impress the chief points of structure upon the children's minds, and it also forms a good lesson in training the eye to observe and the hand to be dexterous.

#### Decorative Uses.

These little birds may be used to ornament paper work, such as fire-screens, and if arranged amongst the foliage of Ferns and other plants, will form pretty table decorations.



Fig. 47.—OWLS.

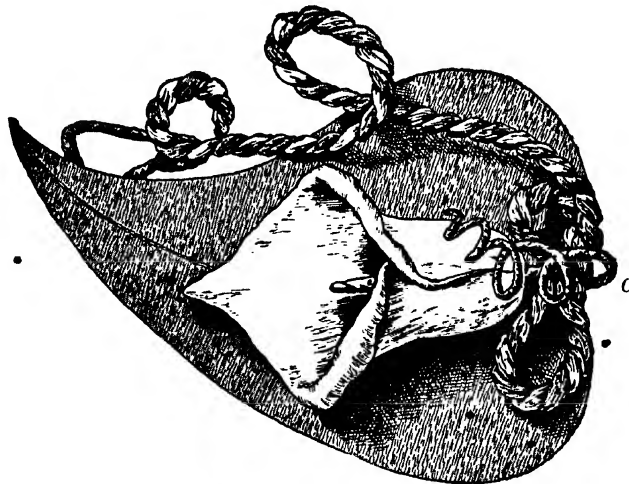


Fig. 48.—ARUM LILY WALL-POCKET.

#### ARUM LILY WALL-POCKET.

Large-leaved plants, such as the Arum Lily and Sunflower, may be copied from Nature and utilised as wall-pockets, photograph holders, etc.

The Arum Lily pocket (Fig. 48) is very simply and easily made, and consists of two large Arum leaves, ornamented with an Arum Lily made as described in Part II,

#### Method of Making.

**Materials.**—Cut three large foundation leaves in thin cardboard, measuring from point to base 12in., and at the widest portion, 7in. Cut to shape, and curve the upper side deeply from C to A. Take two of the cardboard foundations and down the centre of each from apex to base *sew* on a piece of milliner's hat wire to represent the midrib of the leaf. The wire should curve naturally to the shape of the leaf.

Place the foundations separately on green crêpe paper (613) with the crinkles running across the width of the leaf. Cut to shape, 1in. larger all round than the foundation. Gum or paste evenly the cardboard foundations, *not* the paper, and pinch the paper to the wire, which should stand up as a regular ridge down the centre of the leaf. Strain the paper smoothly to the edges and paste down on the wrong side. Cover two foundations on the wired sides in this way and the third plainly.

**Flower.**—Whilst the leaves are drying under a weight, or a pile of heavy books, the flower and cord can be proceeded with. Make an Arum Lily as described in Part II., and finish off the stem by winding it round a lead pencil.

**Making-up.**—Take the best-looking leaf and upon it stitch the Lily at the base. The back of this leaf may be covered in crêpe paper, if desired; but it is not necessary, as the back cannot be seen without absolutely looking in the pocket. Place the other two leaves back to back to form one thick leaf covered on both sides. This is necessary for neatness, because the front and back of the hinder portion of the pocket are visible. It will be noticed that the unwired leaf forms the back of the pocket.

Gum the back and front of the pocket together, along the lower side from apex to base, where a few stitches will hold the parts closely together. To hide these stitches, gum the plain covered leaf on at the back, *after* the handles have been added.

**Handles.**—The handle is a cord made of crêpe paper, twisted and composed of the two colours used in the pocket (moss green paper, 613, and white crêpe, 600). Cut the paper for the cord in strips 1½in. wide, with the crinkles running lengthwise. Each colour should be twisted separately before coiling together to form a cord.

**Finishing.**—Make a loop of the cord and stitch it to the back edge of the leaf, about 1in. from the apex. Then twist the other end into bow-shape, and stitch over the stem of the flower.

**Decorative Uses.**

The pocket is suitable for holding a soft silk duster in a drawing room, or for use as a letter rack, photograph holder, etc.

**WATER-LILY MAT.**

In this mat, almost the exact form of the flower is reproduced (Fig. 49).

**Method of Making.**

**Materials.**—Cut two circular pieces of cardboard, 8 in. in diameter, and cover one with plain crêpe paper (605) for the upper side, and the other with No. 631 for the under-side. Strain the paper smoothly over each circle, press the edges over, and gum to the under-side. The petals are cut out in graduated sizes, the lower and outer ones being of dark green (631), and the centre of palest yellow (626), while the intermediate petals are in graduated tints (631, 611, 625, 610, 626 are very suitable colours to use).

**Making-up.**—The petals may be sewn or gummed on. The best plan is to sew them on, and to do this evenly and regularly the upper circular foundation

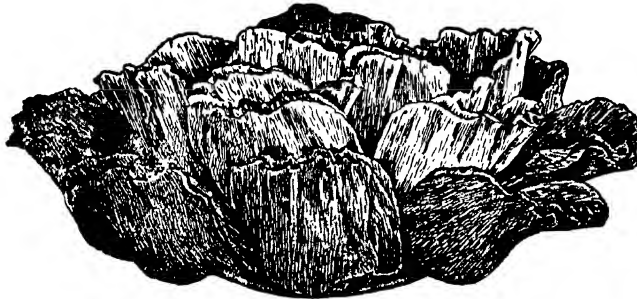


Fig. 49.—WATER-LILY MAT

should have five circles marked on it with a compass pencil, so that each successive set of petals is arranged symmetrically. Begin with the outer set of petals (631), and sew each one on about  $\frac{1}{2}$  in. from the edge. Bulge the petals out in the centre, and pucker them at the edge, but gather them in pleats at the base for sewing. Use as many petals as will be needed to go round the mat. Add the second set (611) on the next pencilled circle in the same way, and the others in similar order.

When the last set has been fixed, a tiny fringe or ruche may be added to hide the stitches, or a small circle of yellow paper may be slipped inside to cover them; but if neatly done, there is scarcely need for anything. Sufficient room should be left in the centre to take a tumbler or vase for flowers. When finished, gum the second circle to the under-side to hide all stitches.

### FERN-LEAF FLOWER-POT COVER.

Crinkled paper lends itself to various devices and uses as flower-pot covers, but none prettier or more artistic than the Fern-leaf pattern, which is made to represent Hart's-tongue Fern leaves (Fig. 50).

#### Method of Making.

**Materials.**—A cardboard flower-pot cover (sold at 1d. at any stationer's) and crêpe paper of two shades—moss-green (613) and apple-green (610).



Fig. 50.—FERN-LEAF FLOWER-POT COVER.

**Leaves.**—These are cut in three sizes, say 8in. by 3in., 6in. by 2½in., and 4in. by 2in., and there should be eight of each. Make each leaf of two pieces, the front being moss-green and the back apple-green. Place the two pieces upon each other and gum a wire between them down the centre. Put the leaves under a weight and leave to dry. When dry cut each to the shape of the Hart's-tongue Fern frond, and stretch and frill the edges.

**Making-up.**—Take one leaf of each size and place one upon the other, with their bases together. Stitch or gum them thus, leaving the tips free. Cover the cardboard foundation in green crêpe paper and finish the top with a full ruching made as follows: Cut two strips of moss-green and one

of apple-green 1½ in. wide. Lay the three strips together with the apple-green between and gather into a close ruche. Stretch the folds of the paper to make the ruche full and tubular in appearance.

Next sew the sets of Fern leaves round the base of the foundation, and there add another ruche to hide the stitches. When finished, bend forward the tip of each leaf, and a very artistic flower-pot cover will be the result.

#### Decorative Uses.

In addition to use as a flower-pot cover, Fern leaves made on a much larger scale and pointed at both ends may be arranged in an inverted form as a lamp-shade. The pointed ends should curl over, at the top, to form the neck, around which a handsome bow of ribbon should be tied. The lamp-shade could be further decorated by the addition of a few bright flowers or pompons. Small candle-shades can be similarly made.

### PALM-LEAF FAN.

Any old fan, either Japanese or palm-leaf, can be transformed into a thing of beauty by covering the same in crêpe paper and decorating with sprays of flowers.



FIG. 51.—PALM-LEAF FAN.

#### Method of Making.

The fan shown in Fig. 51 is a palm-leaf one, covered neatly on both sides with moss-green crêpe paper, the crinkles running straight to the handle. The front side of the fan is covered first, and sprays of Daffodils and Grasses are

arranged upon it and sewn into position. A full ruche covers the edge. The under-side is next covered and neatly gummed round the edge of the fan, to completely cover all stitches.

A handsome bow of yellow or green satin ribbon at the handle completes a very dainty and pretty fan, which is also very useful.

### STEM-GLASS STAND.

This stem-glass stand (Fig. 52) is also convertible for use as an inkstand or receptacle for the toilet table. Much depends on the taste displayed in choosing the colours for each purpose.

#### Method of Making.

**Materials.**—Circles of plain tissue in one or two colours as desired, 3 in. in diameter. Yellow and white are very pretty together.

**Folding and Cutting.**—Fold two circles, a yellow and a white, together, in half, and finely snip the edges about  $\frac{1}{2}$  in. deep. Ruffle the fringe to show both colours. Six or more such circles may be folded and cut at one time, and if separated afterwards and placed in order, the fringe will be much prettier and fuller.

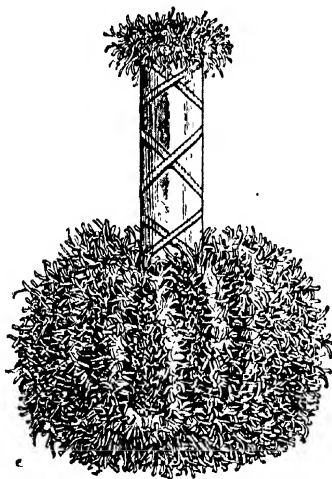


Fig. 52.—STEM-GLASS STAND.

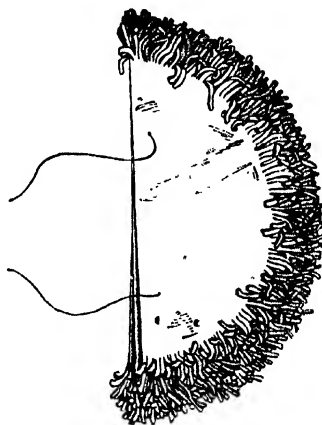


Fig. 53.—THREADING HALF-CIRCLES FOR STEM-GLASS STAND.

**Mounting.**—To form the foundation, take a strip of cardboard, 6 in. by 2  $\frac{1}{2}$  in., plain or perforated, and join it round, thus making a receptacle for the stem-glass. To this circular foundation stitch on the folded circles. The half-circles may be threaded in two places, with stout thread, and when sufficient have been added, tied round the foundation and stitched in place as in Fig. 53. A circular bottom can be sewn in or not as desired.

The stem-glass should be over-wound with narrow ribbon in the two colours used for the stand—yellow and white—and a fringed edge of paper gummed to the top of the glass as a finish (Fig. 52).

#### Decorative Uses.

Without the stem-glass, this little stand might be employed as a hair tidy, or as a receptacle for an ink-bottle, in addition to the use indicated above. If meant for an inkstand, the cardboard foundation should be large enough to hold an ordinary ink-bottle and have a cardboard bottom sewn on. If to be used as a toilet accessory, the well should be fitted with a small bag of silk or crêpe paper, so that small toilet pins or hair combings could be placed inside.

### PARASOL FLYCATCHER.

Miniature closed sunshades with coloured linings are very pretty items for bazaars (Fig. 54). They are made entirely of paper, and are therefore light and pretty for decoration.

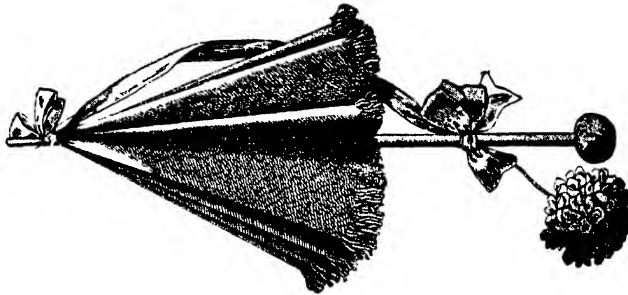


Fig. 54. PARASOL FLYCATCHER.

#### Method of Making.

**Materials.**—**Stick.**—Make this with a spill of stiff paper about 16in. long. The thin end will, of course, be for the ferrule, and the wide end for the handle. Cut a long strip of paper (the same shade as chosen for the cover, or a contrast if preferred) and cover the stick by twisting the paper round it spirally. Commence at the ferrule end; the surplus paper can be pushed down the open end of the spill.

**Handle.**—Take a piece of cotton wool about the size of a small orange. Cover this with a square piece of strong paper and tie with wire as in Fig. 55. Take care to maintain the round shape as much as possible when wiring, and with the thumb and finger improve the shape by pressing. Push the ragged ends within the spill, where they will be quite secure without further fastening. Paint the handle with gold paint.



**Ferrule.**—Form this by painting the end of the stick to a distance of  $\frac{1}{2}$  in. with gold paint.

**Cover.**—Take two 18 in. squares of paper of any two shades—yellow and white, crimson and black, pink and white, etc.—and fold as follows:—Place the two squares one inside the other, and fold into square quarters (Fig. 56). The corner with the folds (B) will form the centre of the circle. Fold A to C

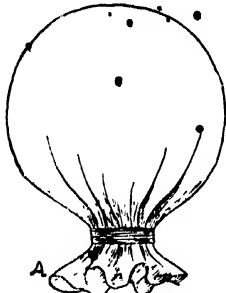


Fig. 55.—KNOB HANDLE OF FLYCATCHER.

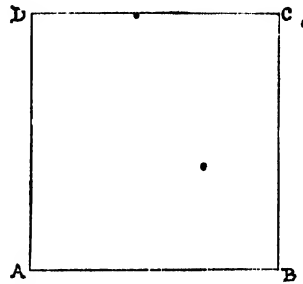


Fig. 56.—COVER OF PARASOL FOLDED.

and obtain Fig. 57; then fold to a point E, so that B C lies above B E, and obtain Fig. 58. Cut off the corner E D F from G (a little below F) to E, when a circular form of cover will be obtained. Before opening, fringe the ends finely from G to E.

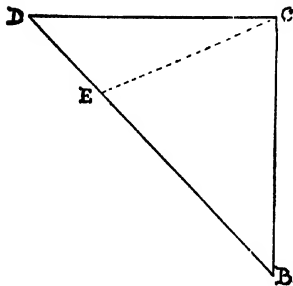


Fig. 57.—COVER FOLDED DIAGONALLY.

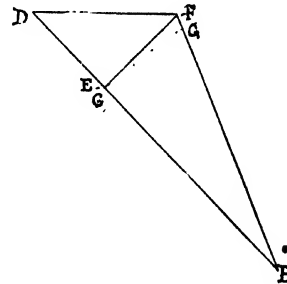


Fig. 58.—LAST FOLD OF COVER.

**Mounting.**—Cut off a very small piece of the point B—just sufficient to allow the stick to pass through. Secure to the stick about 2 in. from the ferrule with very fine wire. Draw the cover up the stick, and sew every inner fold to the stick.

#### Decorative Uses.

The stick may be decorated with ribbons and small balls (as shown in Fig. 54) and used as a flycatcher.

### MUSIC CLIPS.

Thickly-bound books of music are kept flat and open by using these novel clips. They are made more serviceable by being joined together over a thin piece of wood, such as a flat ruler, which rests across the book.

#### Method of Making.

**Materials.**—Two wooden clothes-pegs and crêpe paper are practically all that is required for a pair of these clips. The wooden clothes-peg serves as a foundation for a paper doll, and if a little artistic skill is exercised in the dressing, it can be made to look like a real doll.

**Head.**—Take the peg and cover the top with pale pink crêpe paper, to form the head and body. Tie the head at the neck and carefully paint in the features with oil colours. A small frilled bonnet may be added, or a little real hair secured under a paper hat as a finish.

**Body.**—Place a little wool round the body, and draw the paper in folds over it, securing this at the waist. Shape the petticoats similarly to a candle-shade, and gather them in at the waist.

**Arms** made from cardboard and sewn on to the shoulder may be affixed if desired, or a little shawl or cape may be added instead.

#### Decorative Uses.

These simple dolls may be dressed according to taste, and will be found most useful for keeping back the leaves of thick volumes, such as music books on the piano.

## CHAPTER VI.

# **RUCHINGS FOR SPIRAL DECORATIONS AND MATS.**

**C**RÉPE paper ruchings (Fig. 59) for making spiral decorations and mats are sold in three widths, namely 2in., 3in., and 4in., and put up in lengths respectively of about 9 yards, 6 yards, and  $4\frac{1}{2}$  yards. They are to be had in the following colours :—No. 602, dark coral ; 606, celestial blue ; 611, grass green ; 613, moss green ; 615, ruby ; 618, violet ; 619, light terra cotta ; 627, old gold ; 631, ivy green ; 632, dark terra cotta ; 653, cherry ; 654, canary.

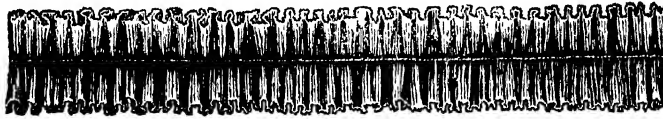


Fig. 59.—PLAIN RUCHING.

As an indoor or outdoor decorative material, in the wider widths, the ruchings are capital material for general effect, as by twisting, the ruching to a greater or a lesser degree, the spirals shown in Figs. 60 and 61 are formed. For decorating bazaars and public buildings they are well adapted.



Fig. 60.—TIGHTLY-TWISTED SPIRAL RUCHING.

The ruchings can be utilized for a variety of purposes, such as trimming lamp-shades, table-centres, pot-covers, piano-tops, dolls' dresses, mats of various shapes (such as those shown in Figs. 62 and 63, which are covered with crépe

paper and decorated with ruching, one edge being frilled and arranged by stretching the paper over the fingers), and many articles capable of being manufactured of "Dancing Girl" brand crêpe paper; and they can be ruffled up on either edge in a variety of ways.



Fig. 61 LOOSELY-TWISTED SPIRAL RUCHING.

For trimming garden hats this material will be found both cheap and effective. It may also be used with very good effect in conjunction with Pongee silks and other decorative materials.



Fig. 62.—SQUARE MAT WITH FRILLED RUCHING.



Fig. 63 CIRCULAR MAT WITH FRILLED RUCHING.

• **For School Purposes** the ruchings are most effective for garland drills and hoop drills. If a ribbon be stitched down the centre of the ruche, lengths of it may be used for May-pole step-dancing, but not for plaiting.



PART II.

FLOWER MAKING.



# PART II.

## FLOWER MAKING.

### CHAPTER I.

#### *INTRODUCTION.*

**T**HE present age is one of artistic taste and love of the beautiful. The decoration of the home pre-eminently takes a first place, and latterly floral decorations have become quite fashionable for large functions and assemblies. We read of fabulous prices being paid for the floral decorations at some grand reception ; and while this points to one extreme, there is no reason why similar decorations should not come within the reach of many who would wish to adorn their homes, but have not the means to afford the natural blossoms.

Paper has been brought to great perfection, both in colour and in quality, and the art of flower making has developed concurrently with it. Means are now afforded to enable one to copy with such exactitude our natural flowers, that it is almost impossible, except by the absence of fragrance, to distinguish the natural from the artificial representation. Even the fragrance can be imparted by sending a spray of suitable scent over the flowers from time to time.

For many months of the year natural flowers are difficult to obtain, and expensive ; and it is at these times that artificial ones could take their place and give a touch of colour to our dark days and winter nights. Little skill is required in the making, for quite young children are able to construct some of the simpler forms. One object of this book is to impart a general knowledge of the structure and arrangement of flowers, and so create a love for and interest in Nature's beautiful work. Whenever practicable, it is best to copy the flower actually from nature ; but as this is not always possible, the natural characteristics of each blossom will be fully described, to aid the worker in its artificial representation.



It is not intended to give exact botanical descriptions, but only to indicate, so far as is possible, the general outward appearance.

Flowers which are variegated, striped, or spotted in appearance, require a little painting in water-colour, or shading in crayon.

Artificial flowers look best when mounted with *natural* foliage and grasses; but if sprays of leaves are required, then it is best to purchase manufactured ones, which are veined, mounted, and sold in dozens.

The centres of Poppies and Roses may also be bought, as well as ready-made calyxes. These manufactured additions save much trouble and give a superior finish to the flower.

Ladies who work for Bazaars will find a Floral Stall one of the most attractive to decorate. The flowers will not die or lose their freshness; nor will they require constant attention and watering. Daintily arranged in long-necked vases of art china, and harmonious in colour to that of the flower, with plenty of feathery grasses, such as Asparagus grass, a most beautiful combination can be effected. Large vases standing on the ground at each side might contain Giant Poppies, Rushes, and other tall Grasses. The canopy might have trails of leaves, Clematis, Sweet Peas, and other climbing plants falling from it, and tiers of prettily shaped pots and jars might contain the flowers.

The materials for Art Paper Work being inexpensive, and the making so easy, are great recommendations for it as bazaar work. It will also be found a pleasant occupation for invalids.

### EDUCATIONAL VALUE.

From an educational point of view, the making of paper flowers may become a valuable and instructive occupation.

1. It teaches exactness in folding and cutting.
2. It makes the hand dexterous in the use of the scissors.
3. It teaches the structural beauty of flowers, and creates a love for the same.
4. It encourages inventiveness and originality, and develops ingenuity and skill.
5. It forms an excellent training in accuracy of observation and imitation.
6. It fosters a love of refinement and artistic taste for home decoration.
7. It systematises neatness, lightness of touch and delicate handling.
8. It introduces the subject of botany in an attractive manner, and imparts the principles of instruction, by actual illustration and experiment.

NOTE.—The occupation is suitable for large classes, and may be commenced in infant schools with excellent results. The common flowers, such as

Poppies, Tulips, Daffodils, Pinks, and Roses, afford splendid examples for an infant's course, with which lessons on colour could be incorporated.

Great care has been taken to grade the flowers according to their difficulty of construction.

### GENERAL HINTS ON ARRANGEMENT.

All flowers should be arranged with a due regard to their natural habits of growth, in receptacles best suited to their form and colour, and in combination with leaves and blossoms which would probably in nature be found growing in the same neighbourhood. Stiff, upright flowers, such as the Daffodil, should not be stood in a shallow vessel, but in a tall narrow-necked vase, or specimen glass, to keep them upright and prevent them from falling about. Wire tops and strips of thin lead are now used for supporting stiff flowers.

Coloured glass vases, such as ruby, are not desirable for holding artificial flowers: white and art blue china and wicker baskets, with moss foundations, are far more suitable.

The most important point in the arrangement is the foliage. Leaves suitable and appropriate to the flowers can be made artificially, but the effect is greatly enhanced if natural foliage is added to the flower. The Asparagus Grass looks well with any flower.

Flowers which grow naturally in summer, such as Roses, should be mounted with more foliage than those which grow in winter.

Never crowd the flowers. It is desirable that each blossom should be kept perfectly distinct, with a few sprays of foliage lightly and freely arranged.

In making the flowers, niceness of execution is essential. A well-made flower is a source of pleasure to the maker, and will always look well and last longer than a careless, badly-made specimen.

### DECORATIVE USES.

The larger flowers, such as Chrysanthemums, Dahlias, Roses and Lilies, are most suitable for such decorations as pedestal lamp shades, corner jardinières and large collections of flowers.

The smaller flowers, such as Daffodils, Violets, Lilies of the Valley, Daisies and Buttercups, can be used in quantities or singly for such things as candle shades, photograph frames, sachets, pockets, and boxes.

Hints upon arrangement of the different flowers and on their decorative uses will be given when treating them individually.

## CHAPTER II.

### **PRESERVING NATURAL GRASSES AND LEAVES FOR MOUNTING.**

**A**RTIFICIAL flowers need natural grasses and trails of leaves to make them look effective. The pressing and drying of ferns, leaves, and grasses may be carried out with little trouble, and yet to great perfection, for winter use.

The specimens should be gathered on a dry day, and in the autumn, when there is a large variety of autumnal tints to choose from and the leaves are not so full of sap. Green leaves and ferns should be collected earlier in the year. The kinds most suitable for the purpose are trails of Virginia Creeper, Hops, Wild Geranium, Ivy, Honeysuckle, Blackberry; in fact, any kinds whose leaves do not grow too closely together.

### **DRYING AND PRESSING.**

Having obtained the specimens, lay them in position upon a pad of blotting paper, and place another sheet of blotting paper upon them; then iron with a *hot* iron, until all the moisture is pressed out. This ironing sets the colour, and gives the leaves a smooth, even surface.

If the stems are thick and juicy, it is better to cut away the leaves and mount them on an artificial stem of wire to represent the natural growth. After ironing, place the specimens between fresh blotting paper, and put under a weight in a warm place.

### **PRESERVING GRASSES.**

To preserve the grasses, stand them in a wide open-necked bottle or jug, and allow them to droop naturally till dry.

**DECORATIVE USES.**

These sprays, trails, grasses, and leaves will be found most useful additions to the floral decorations. A few grasses should be used with all combinations, as they give a lighter appearance to the leaves.

By keeping a small stock of dried leaves or grasses, many changes can be made, as taste or fancy may dictate.

### CHAPTER III.

#### **MATERIALS REQUIRED.**

**B**EFORE starting artificial flower making, it is necessary to have all materials at hand, so that the worker can proceed without interruption. The following should be purchased and kept in a box ready for use.

1. A pair of embroidery scissors, for the fine cutting.
2. A pair of medium scissors, for the thicknesses and strips.
3. Reel wire, for binding (sold by florists at 3d. and 8d. per reel).
4. Stem wire (sold by florists already cut in lengths of 3, 5, 7, 9, 12, and 14 inches, and in different sizes, at one shilling per pound; Messrs. James Carter and Co., 237, High Holborn, W.C., will supply it).
5. Reels of transparent gummed paper, used for repairing music (sold by stationers at 1d. and 2d. per reel, according to width).
6. A bottle of clear gum or thick boiled starch, for sticking.
7. A camel-hair paint-brush.
8. Cotton wool, for pistils and thick stems.
9. Plain tissue paper (sold in assorted packets at one shilling per packet).
10. Crêpe paper (Dancing Girl brand), sold at 3½d. per packet.
11. Crayons or powdered chalk, for shading.
12. A box of water-color paints, for the same purpose.
13. A pair of compasses, for circles.
14. A 12in. ruler or tape measure, for strip measurements.
15. Packets of artificial leaves, for Roses and Chrysanthemums.
16. Rose and Poppy calyxes, ready for use (obtainable at kindergarten depôts, 2½d. per dozen).
17. Waxed paper, for leaves, light and dark green (sold at one penny per sheet, or at 10d. per dozen).

18. Culots, *i.e.*, ready-made small green cups, for adding to the flower (after the calyx) to support it, as in the Fuchsia, Rose, etc. (about 4d. per dozen).
19. Dried moss, for Roses and mounting (2½d. per packet).
20. Preserved grasses and leaves, for mounting.
21. A bundle of bass, for tying bunches of flowers.
22. A wooden moulder, for shaping and bulging the flower (costs 1½d. at kindergarten depôts).
23. A pad of felt (sold at kindergarten depôts).
24. A single tracing wheel or knitting needle, for stroking petals and veining leaves.
25. Spermaceti wax or composite candle, for waxing.

For mounting leaves and flowers, fine reel wire is to be preferred, because it binds the parts much more firmly together, and is quite as inexpensive as silk, less being needed to obtain the necessary firmness.

CHAPTER IV,  
**NATURAL ARRANGEMENT OF FLOWERS.**  
**THE FLOWERS.**

**T**HE majority of flowers are arranged in whorls or envelopes of definite numbers, ones, threes, fours, or fives, or multiples of these.

The four floral whorls are :—1. Calyx ; 2. Corolla ; 3. Stamens ; 4. Pistil.

For example, in the Buttercup :—

1. THE CALYX is composed of five green leaves, called *Sepals*.

2. THE COROLLA is the crown of the flower, and is composed of five coloured leaves, called *Petals*.

3. THE STAMENS.—Upon removing the petals, a number of thread-like stalks appear ; these are the *Stamens*.

4. THE PISTIL.—By carefully removing all the Stamens, a small, globular green structure is seen in the middle. This is the *Pistil*. It is so called from its resemblance to a pestle, thick at the bottom and tapering towards the top, as in the White Lily.

The four floral whorls only are necessary for artificial representation, as the seed vessels lie hidden beneath the Pistil.

The parts of a whorl may be “free,” as the petals of a Buttercup ; or joined into one piece, as the five petals of a Primrose, when they are said to “cohere” ; or form a tube, known as the *Perianth*, e.g., *Petunia*, *Convolvulus*, and Long Lily. When the parts of a whorl are of the same size and shape, the flower is said to be “Regular.” When one or more parts of a whorl differ from the others, it is said to be “Irregular.”

**Artificial Representation.**

In succeeding chapters will be found full descriptions of the methods of representing artificially our choicest and most popular flowers, together with hints as to their decorative uses.

**THE STEMS.**

There are a great many kinds of natural stems—hairy, smooth, round, thick, thin, four-edged, three-edged, flat, sharp, straight and twisted ; e.g., *Juniper*

as in the Poppy; *smooth*, as in the Tulip; *round*, as in most flowers; *four-sided* and *three-sided*, as in grasses; *thin*, as in the Daisy and Violet; *twisted*, as in the Convolvulus and other creepers.

### Artificial Representation.

#### Method of Making.

In artificial flower-making, three kinds of stems only will be described, and for simplification will be referred to hereafter as Stems 1, 2, and 3. The stems are covered *after* the flower has been made.

**Stem 1.**—A thin, round, straight stem, made of stiff wire. This is the commonest stem, and is used for almost every flower.

Take a stiff wire from 6in. to 8in. long, according to flower, and cover with a strip of green paper, 6in. by  $\frac{1}{4}$ in., in the following manner: Lay the flower-head in a slanting position across the end of the strip. With the right thumb and fore-finger, twist the flower round so that the strip covers the wire in a spiral fashion

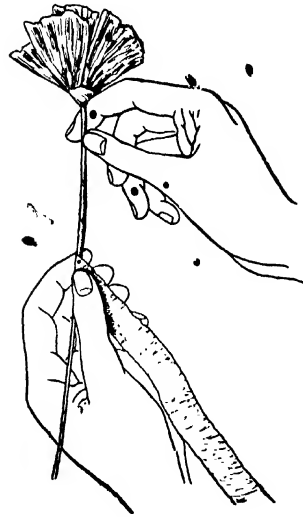


FIG. 1.—STEM 1.—COVERING OF STEM-WIRE WITH PAPER.

(Fig. 1). Twist the end tightly, or secure with a touch of gum. Pinch the stem, and press the paper close to the wire during the process.

**Stem 2.**—A thick, round, smooth or hairy stem. This is also a stiff stem, but much thicker and larger than Stem 1. It is used for very large flowers. The wire should be coarse, such as milliners' hat wire, over which a layer of cotton wool is evenly wound before covering with the green paper.

Take a stiff wire, about 18in. long. First, cover spirally with a strip of cotton wool. Next, cut a strip of green crêpe paper, 12in. long and 1in. wide, with the crinkles running *across* the width. Smooth out the folds; turn down  $\frac{1}{4}$ in. along the length and begin to cover as in Stem 1. Keep the folded edge uppermost, and the raw edge inside. If the stem is properly done, it should show no creases and have a uniform covering throughout. The folded edge gives a much neater and more natural appearance to the flower (Fig. 2). If a hairy stem is to be imitated, as in the Poppy, V-shaped ships must be made at intervals down the stalk, and then rubbed upwards to make the points stand out.

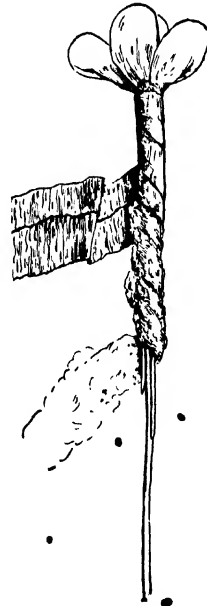


Fig. 2.—STEM 2.



**Stem 3.**—This is a twisted, climbing, pliable stem, found in all climbing plants, such as the Sweet Pea and Clematis

Fine pliable wire, or ordinary twine, is covered in green Berlin wool, instead of paper. These stems are not intended to stand erect, but to fall in trails or intertwine in a mass (Fig. 3). Paper can be used for covering, but is not so good as the wool.

Sometimes leaves are added to the stems. If so, these must be mounted on the parent stalk *before* the final covering of paper or wool is twisted, so that all joins and imperfections are hidden.

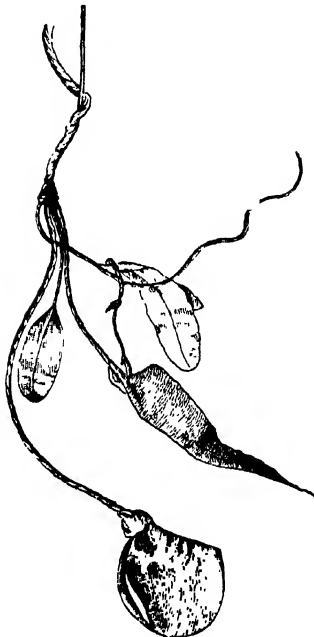


Fig. 3.—STEM 3.

In large plants with woody stems, brown paper should be used for covering the stalk instead of green.

Some flowers, such as Violets, which are used as adornments of sachets, pockets, boxes, &c., need soft pliable stems for such a purpose. A strip of green tissue twisted tightly like a spill, and with one end opened and gummed to the flower, will be found most suitable for pendent flowers. Cut the strip 5 in. long and  $\frac{1}{4}$  in. wide. Begin at one end and twist or roll the stem with the finger and thumb. Leave  $\frac{1}{4}$  in. plain and fasten to the flower.

### THE LEAVES.

Natural leaves are of various shapes and kinds. Nearly all have one important line running down through the middle, called the *midrib*. Little lines running all over the leaf, some much larger than others, are called the *veins*. In some leaves, the veins are parallel, as in all grasses and many lance-shaped leaves. In others, the veins spring from the midrib or run about the leaf irregularly. Some leaves spring straight from the stalk; others have small *stipules* or little stalks. When *one* leaf grows on a stalk it is called *simple*, and when two or more grow on one parent stalk, the group is known as a *compound leaf*.

### Artificial Representation.

#### Method of Making.

**Leaf 1.**—A lance-shaped, parallel-veined leaf. This kind of leaf springs straight from the stem or root, as in the Tulip, Daffodil, Iris, Crocus, etc.

Take doubled crêpe paper, press well together, so that the crinkles interlock and the paper becomes thick and substantial, and cut to shape. For large

leaves of this kind, such as those of the Iris, a brown paper foundation must first be cut, and the green crêpe paper gummed on either side. The crinkles, of course, to run the length of the leaf, as in Fig. 4.

**Leaf 2.**—A large, broad leaf, with loose edges, such as those of the Arum Lily, Sunflower, Hart's tongue Fern, and others. Leaves of this kind have a stalk and are curled at the edge.

Cut the stalk wires 5 in. to 8 in. long, according to size of leaf, and cover in green paper like an ordinary stem. The leaves are cut from a pattern, and the crinkles must run across the width. They are laid flat on the table, and the covered wire is gummed down the centre. For very large leaves, it is best to enclose the wire by pasting a narrow strip of paper over it, on the under side, as in Fig. 5. The reels of gummed paper sold for mending music are most useful for this purpose. In the case of *small* leaves, simply stretch the folds to get the curled appearance, but in *large* leaves, the edges should be rolled (see Arum Lily). The large Sunflower and Hop leaves should first be cut out in brown paper, and then covered with crêpe paper.



Fig. 4. LEAF 1  
(TULIP LEAF).

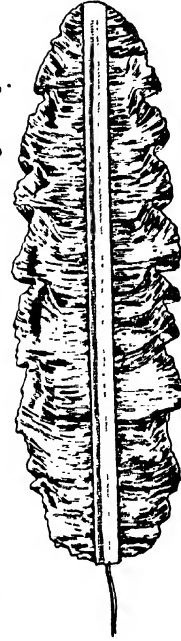


Fig. 5.—LEAF 2  
(FRIGN LEAF IN  
CREPE PAPER).

**Leaf 3.**—A smooth, glossy, transverse-veined leaf, such as those of the Rose, Clematis, Chrysanthemum, and Dahlia.

Green waxed paper is used for these leaves, which are cut from patterns, wired from apex to base, and veined with a tracing wheel (Fig. 6). Leaves of this kind are best bought ready-made, because they are shaped, veined and mounted ready for use.

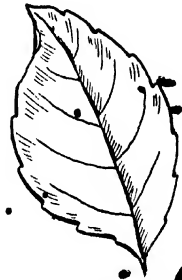


Fig. 6.—LEAF 3 (GREEN  
WAXED PAPER LEAF).

**A Spray.**—When more than one leaf is required on a single stem, each one is separately mounted on wires about 2½ in. long. The top leaf of the spray is fixed to the end of the parent stem, and on this stem the short wires of the leaves are twisted. The smaller leaves are arranged at the top and the larger and darker leaves at the lower part of the spray (Fig. 7); when all are added, the thick stem is covered with green or brown paper, according to the stem which is being imitated.

### Maidenhair Fern.

#### Method of Making.

Very pretty and delicate sprays of Maidenhair Fern can be made from the plain tissue-waxed paper.



Fig. 7. - SPRAY OF LEAVES.

\* Cut strips of pale green tissue  $\frac{1}{2}$  in. wide and 1 in. long; take these singly, and with a penknife stroke up into fine folds, lengthwise, as if stroking up the gathers of a garment. Prepare all the pieces in this way. Take a very fine wire, and pass over the centre (as in Fig. 8); bring both ends of the paper evenly together, and twist the wire tightly (Fig. 9). Arrange the two ends to meet at the centre and assume a fan shape. If plain unwaxed tissue be used, then immediately dip the leaves in hot spermaceti wax, which will cement the centre and keep the leaf intact (Fig. 9).

Having prepared several leaves on different lengths of wire, proceed to form a spray (as shown in Fig. 10). When finished, lay the spray flat on blotting paper, and bend the wires to shape. Stroke the leaves finely, and cut a waved edge as a finish.

These sprays are very dainty for mounting single flowers or making

button-holes; they are also very realistic and last for a long time.

Any leaf can be cut out in *plain* tissue, veined, and mounted, and then dipped in hot spermaceti wax, which gives them a stiff and transparent appearance.

#### Rose Leaves.

Delicate, transparent-looking Rose leaves can be made in a similar manner to Maidenhair.

The leaves are first cut out to pattern in plain green waxed tissue (Fig. 11). Each leaf is creased down the centre, and the two edges are brought together and finely snipped. The snipped edges are ruffled up, and a fine wire is gummed in the crease in the centre. This wire

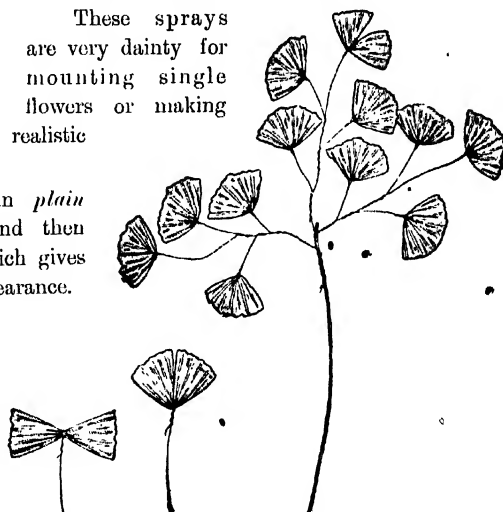


Fig. 8.

Fig. 9.

Fig. 10.

MAIDENHAIR FERN.

should first be covered like an ordinary stem. When each leaf is prepared, all should be dipped in the hot wax and mounted into sprays, or used as separate leaves, as desired. The leaves are veined after waxing by placing them on a pad of felt or hard cushion and lining in the veins with a tracing wheel or knitting needle.

### Curled Leaves.

Curled leaves and "dead" leaves are made by cutting out the shape in plain tissue, and then pinching the centre up closely over a knitting needle; the tighter

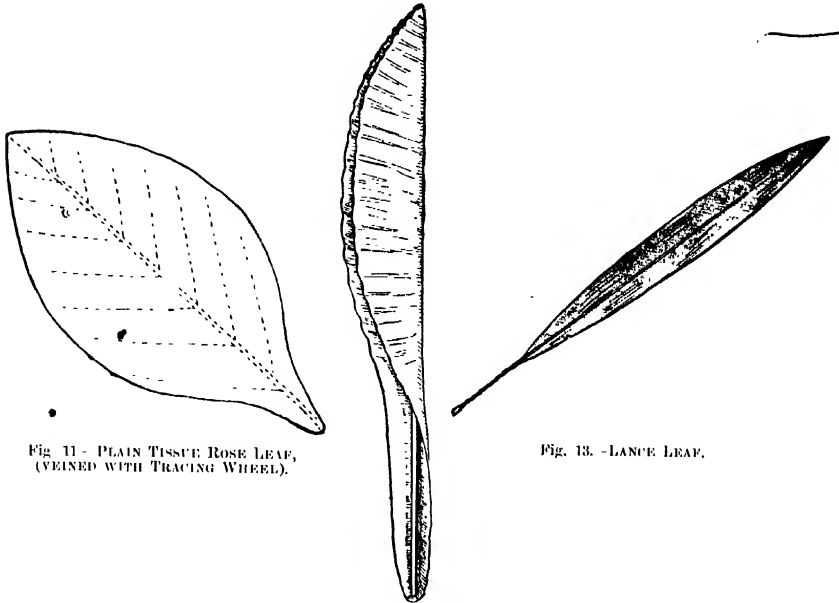


Fig. 11 - PLAIN TISSUE ROSE LEAF,  
(VEINED WITH TRACING WHEEL).

Fig. 13. - LANCE LEAF.

Fig. 12. - CURLED LEAF.

and finer the leaf is pinched up over the needle the more curled and natural will it be (Fig. 12). These leaves have no wire down the centre, because they are supposed to curl naturally and fall loosely. The stalk is wired on at the base of the leaf.

### Lance Leaves.

Small, lance-shaped leaves, which require to stand erect, may be made of green glazed paper or plain folded tissue. A wire is threaded through the leaf at three-quarters of its length, and the two ends (one on either side of the leaf) are brought to the base and twisted for the stem (Fig. 13). One very fine wire on each side of the leaf is almost invisible, but has the effect of supporting the leaf and keeping it erect.

## CHAPTER V

### POPPIES.

**T**HE simplest flower in construction is the Poppy, and the method employed for forming the centre will be applicable to almost every other flower. The small ball-like centre is termed the "pistil," and in many flowers is unseen. Garden Poppies are very beautiful in form and colour.

The smaller kinds may be arranged with great taste in loose bunches, mixed with Marguerite Daisies and white Cornflowers. Grasses of some kind form the most suitable foliage. The Giant Poppy is best mounted with a few of its own shaped leaves, a bud, and a seed vessel, and then stood singly in a deep and narrow-necked jar; or several might be massed with Bulrushes, and Corn and Grass, to brighten the corner of a dark room.

### THE FIELD POPPY.

#### The Natural Flower.

The wild species of the Poppy bear large brilliant flowers of a white, red, or yellow colour.

The calyx consists of two sepals, which fall when the flower expands. The corolla is made up of four petals, crumpled in the bud; in rare specimens five or six petals are found. The stamens are many and free. The leaves are alternate and simple. The stem is green and hairy, and contains a white, milky juice.

#### The Artificial Flower.

##### Method of Making.

**Materials.**—The materials required are: Circles of plain tissue paper, measuring 4in. and 3½in. in diameter; two circles, one of each measurement, for each flower. A piece of wire 6in. long for the stems. A strip of black tissue, 1½in. by 2½in., for the stamens. A small piece of wool and a square of green paper for the centre. A strip of green paper, 3in. by ½in., for covering the stem.

**Pistil and Stem.**—Take the wool, and make it round like a pea (Fig. 14), pass the end of the wire over or through it, turn down the end and twist (Fig. 15). Cover the wool with the small square of green paper (Fig. 16), and secure by winding cotton or fine wire tightly round it. This forms the pistil and stem (Fig. 17).

**Stamens.**—Next take the strip of black tissue or crêpe paper, turn down ½in. all along the length, and crease. Then cut very finely to make a fringe as far as

Fig. 14.—WOOL FOR PISTIL.

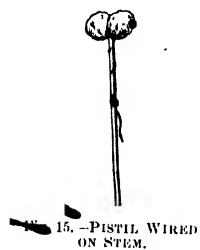


Fig. 16.—COVERING PISTIL.

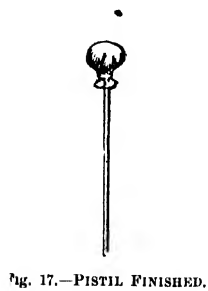


Fig. 19.—FIXING STAMENS ON STEM.

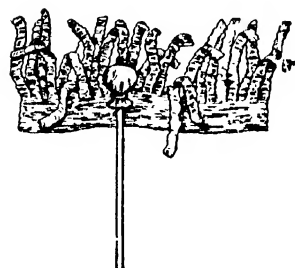


Fig. 20.—STAMENS FIXED ON STEM.

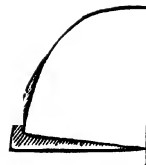


Fig. 21.—FOLDING AND CUTTING PETALS.

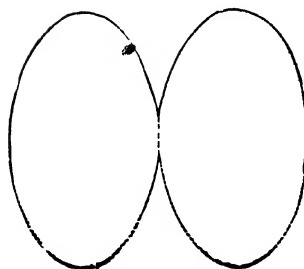


Fig. 22.—PETALS CUT.



Fig. 23.—PETALS FINISHED.

# DETAILS OF FIELD POPPY.



the crease (Fig. 18). Plain tissue fringe may be rumpled or curled (Fig. 19) by drawing the edge of the scissors against the fibres, like curling a feather. When ready, wind this strip, with the fringe uppermost, round the wire close underneath the pistil, and secure with fine wire, as in Fig. 20.

Coarse black thread or very fine black wire may also be used as stamens. Lengths of 3 in. are knotted at the ends. These ends are dipped in gum and then in purple powder, when ball-like ends of a purplish hue will be formed as in the real flower. The threads are tied at the half and arranged evenly round the ball centre.

**Petals.**—Take both circles of tissue separately, fold in half, then in quarters (Fig. 21), cut round the corner, and make the two egg-shaped petals, as seen in Fig. 22. To crinkle the petals, hold them between the thumb and forefinger of the left hand, and with the right forefinger and thumb crush up and pinch them from base to apex. Blow open, and repeat the process until the petals are well crimped all over, as in Fig. 23.

**Making-up.**—To the ready-made centre, thread on the stem first the smaller circle then the larger, and push up close to the centre. Arrange the petals transversely, and wind fine wire round the base to hold the flower in position (Fig. 24).

**Calyx.**—The calyx consists of two green sepals, and is made from a green circle of paper, 1½ in. in diameter, folded and cut like the petals (Fig. 22). It is then threaded on the stem and lightly gummed to the lower petals.

**Stem (No. 1).**—A strip of green paper, 3 in. long and ½ in. wide, is wound down the stem, and a touch of gum secures it top and bottom. The winding is done similar to the twisting in the making of spools. See illustration of Stem 1 covering (Fig. 1).

#### Decorative Uses.

The Field Poppy is now complete, and several may be mounted in bunches, with dry grass or corn, to use in vases or for the decoration of fire-screens, fans, etc.

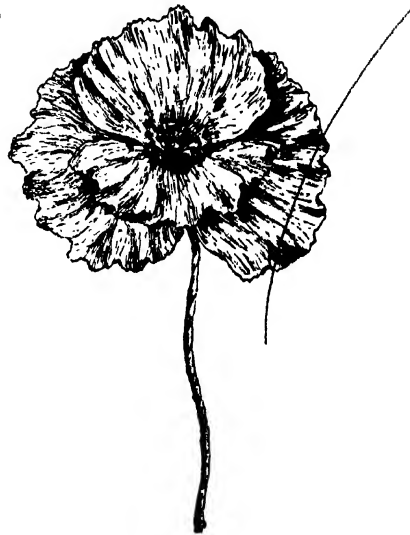


Fig. 24.—FIELD POPPY COMPLETE.

## THE GARDEN POPPY...

### The Natural Flower.

These Poppies appear in a variety of charming and variegated shades and also of sizes, some having six petals, some eight, some ten, and the largest of all twelve. The one chosen for artificial representation (Fig. 25) is pale cream edged with pink.



### Method of Making. The Artificial Flower.

There are twelve petals, varying in size. They are cut in pairs, mounted singly, and tinted at the edges when the flower is finished, a better effect being obtained in this way than by painting the petals before mounting. There is no need to paint the inner petals, but only the edges that are seen, and this is lightly done with a paint-brush. Always begin at the edge and paint downwards, the way of the crinkled paper.



Fig. 25.—GARDEN POPPY.

**Petals.**—Crêpe paper, palest yellow (shade No. 603, Butterfly brand). Cut three strips as follows along the length of the roll: (1) 10in. by  $2\frac{1}{2}$ in., (2) 12in. by 3in., (3) 14in. by  $3\frac{1}{2}$ in. Divide each strip into four equal parts, and cut ready for petals. Keep each four together and round off the corners, as shown in Fig. 26. Stretch the folds across the centre at the dotted line to give a broad and concave appearance to the petals.

**Stem and Stamens.**—Make the pistil as described for the Field Poppy, and add two rounds of crinkled paper stamens. The Garden Poppies have more leaves and smaller centres. The centre in this species is nearly hidden by the close and numerous petals.

**Mounting.**—Add the petals two at a time, placing them in pairs exactly opposite each other in the form of a cross, and continue fixing pairs in this way until all are mounted (Fig. 28, p. 69).

**Calyx.**—Cut a circle of green paper as large as a crown piece, fold, and cut it into two sepals, just like cutting and folding the petals of the Field Poppy (Fig. 22). Add these separately to the base of the flower, and gum to the last petals threaded. A wind of reel wire underneath (Fig. 28) will keep the flower in position.

**Stem (2).**—Cover the stem with a thin wind of wool, and over this twist a strip of crinkled green paper lin. in width. (See Stem 2, p. 57). Snip the paper in V points around the stem, and rub them up to stand out as bristles.

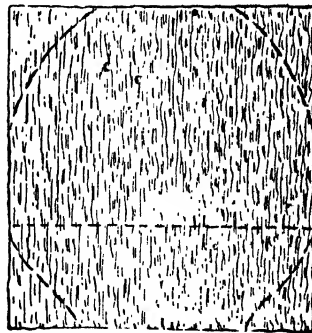


Fig. 26.—SHAPING POPPY PETAL.



Fig. 27.- GIANT SCARLET POPPY (p. 69)●



**Shading.**—The flower being now finished, can be tinted on the edges. Hold it erect, and delicately brush the edges with carmine or a little red ink. Mount the Poppies with green foliage or grasses, and thus a very pretty effect will be obtained.

**Decorative Uses.**

Large pink Poppies with deep crimson edges look well mounted with corn or green leaves, and are useful for draping and holding back lace curtains. A large safety pin should be sewn to the back of each flower, and it is then ready for use.

**THE GIANT SCARLET POPPY.**

**The Natural Flower.**

The Giant Scarlet Poppy (Fig. 27, p. 67), is a very large flower, as its name implies. It has eight scarlet petals and a centre of black stamens.

**The Artificial Flower.**

**Method of Making.**

**Petals.**—Use crêpe paper No. 614. There are eight petals of two sizes. Cut two strips of

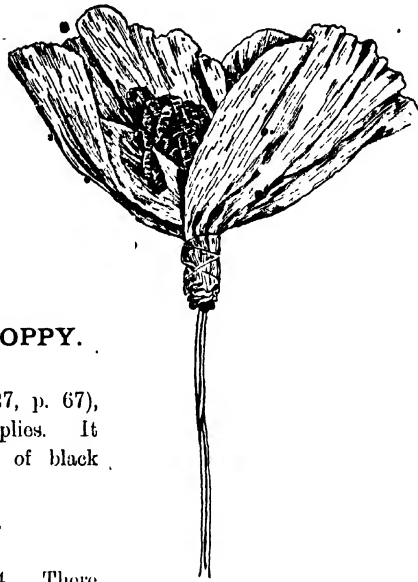


Fig. 28. MOUNTING GARDEN POPPY.

paper, one 16in. by 4in., and the other 24in. by 6in. Divide each strip into four. Cut up into squares, round off the corners, and gently stretch the edges to give the broad loose shape of a Poppy petal (Fig. 29).

**Centre.**—A large pistil, the size of a hazel nut, made of wool and covered with green crêpe paper, as described for the Field Poppy.

**Stamens.**—Take a strip of black crêpe paper 3in. wide and 6in. long; cut a fringe 2in. deep for the stamens, and wind it round the pistil four times. Fine black wire, with small green ball ends, may

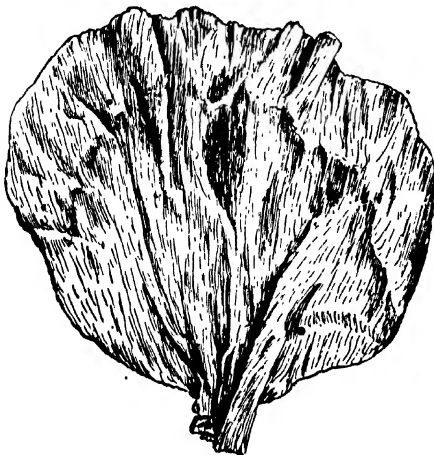


Fig. 29. GIANT POPPY PETAL.

round the pistil four times. Fine black wire, with small green ball ends, may

be used instead. Cut 4in. lengths of wire, double in half and on each end roll between the thumb and finger a tiny green paper ball. Take half the wires, cross the centre over the other half and fix to stem. This kind of centre can be bought.

**Mounting.**—Fix on two small petals, opposite each other, and then two more over the edges of the first pair. Take the large petals and mount those in two pairs, exactly over the small ones corresponding with them. Add a calyx, and gum to the petals as in the Garden Poppy.

**Stem** (No. 2).—Cover the stem, evenly with cotton wool, and twist a strip of crinkled green paper, with a folded edge, from the flower to the end of the stem wire. Snip the stem here and there with sharp scissors, and rub the points upwards, to represent the hairy covering of the real flower.

#### Decorative Uses.

The Giant Poppy is suitable for backgrounds, with large masses of foliage. Made on a short stem, which is twisted round a pencil to form a tendril when finished, the flower may be used as a rosette for holding up the drapery of lace and muslin curtains. A large safety pin is sewn to the back for this purpose. It is also useful as candle or lamp shades. For these shades the stamens should fall from the top as a black curly fringe, or they could be omitted altogether. The petals would be gummed to a cardboard foundation, and finished with a fringe and ruche. The candle shades could be used inverted or not, as desired. If this flower is cut on a much larger scale, and inverted on a wire foundation, the Poppy lamp-shade is the result. The wire foundation must be round and the upper portion finished off with a ruche or band. Trails of Ivy might fall across the petals as a little finish to this effective shade.

### OTHER POPPIES.

Other pretty Poppies to imitate are—

**The Mountain (Alpine) Poppy.**—A graceful, showy flower, made like the Field Poppy, in shades of rose, salmon, buff, orange, yellow and white.

**The Iceland Poppy.**—A dwarf kind, about 12in. high, in shades of white, yellow, or orange.

### POPPY BUDS.

Buds are a great improvement to Poppy flowers, and are easily imitated.

#### Method of Making.

Make an oblong centre, on the same principle as the centre for the flower, and thread on four petals, half the size of the flower petals. Crush the petals upwards around the oblong centre, and, lastly, add a circle of green paper, which must be cut on either side and gummed to overlap, so that it entirely surrounds the petals. The crushed and crumpled edges of the red petals should protrude about  $\frac{1}{2}$ in. beyond the green calyx.

Great care and nicety are required in the making of a perfect bud, and rather than spoil a good spray of these natural-looking flowers by an ill-formed bud, it is better to buy buds ready-made for mounting.

**LEAVES.**

The leaves are large, and four to six will be required for an ordinary spray.

**Method of Making.**

• Glazed green paper is used. The leaf is cut out from a pattern, and a wire is pasted down the centre on the under-side, and enclosed by a strip of gummed transparent music-repairing paper. Two or three inches of the wire is left for the stalk, which is bound to the parent stem of the flower, and covered with it in green tissue paper.

**SPRAY.**

• Arrange two leaves and a bud near the flower head, and another bud and some leaves lower down the stem.

## CHAPTER VI.

**TULIPS, CROCUSES, AND SNOWDROPS.**

**I**N January, Tulips are largely imported to this country and sold in flower, in small pots at 1½d. or 2d. per root. The principal colours are scarlet, yellow, pink, and white, and each flower has two or three blade-like leaves attached to its stalk.

**POT TULIPS.****The Natural Flower.**

The calyx is wanting. The corolla (perianth) has six petals, arranged in two whorls of three, alike in shape, but differing in size. The stamens number six.

The few leaves spring from the root; they are lance-shaped, erect, and "glaucous" (greyish-green). The stem is twelve to eighteen inches high, simple (unbranched), and terminated by a solitary flower.

The Tulip closes at night and assumes a pointed shape. The small early Tulip (Fig. 30) can easily be represented as a closed one by overlapping the petals so as to make all the points meet in the centre.



Fig. 30.—EARLY TULIP.

**The Artificial Flower.**

These pretty and simple flowers are most easily imitated in plain scarlet, yellow, pink, and white tissue paper.

**Method of Making.**

**Petals.**—Cut two strips of plain tissue paper, 4½ in. by 1½ in., and 3 in. by 1 in., and fold and crease each into three equal parts; cut up the creases to within ¼ in. of the opposite edge. With a match or scissors

(or with the fingers) roll the corners tightly till they meet in a point (as described

and illustrated for the full-blown Rose, further on). Prepare all six petals in this way, and separate the three large petals. Make a box pleat in the base of each petal, before fixing it on the stem. This pleat will give a bulged look to the base of the petal as seen in the natural flower.

**Stem and Pistil.**—Take a stiff wire, 6in. long; turn down  $\frac{1}{2}$ in., and cover the doubled end with pale yellow paper. Wind round tightly with reel wire—this is the pistil.

**Stamens.**—Cut the crinkles of an inch square of black crêpe paper into a fringe of six ends, and roll each end between the fingers to stiffen it. Arrange the six stamens round the pistil, and wind with wire as before. Coarse black thread dipped in gum may be substituted as stamens.

**Petals.**—Add the three inner petals, pleated up to meet just round the stem and close up to the stamens, and fix with wire. Next add the outer petals, one at the time, and arrange them to cover the edges of the inner ones so that only the points of the inner petals are seen when the outer petals are added.

**Leaves.**—The leaves of Tulips are long and lance-shaped, and may be copied in green crêpe paper, No. 631. Cut three strips of paper the way of the creases, 8in. by 3in., 8in. by 2in., and 7in. by 1in. Fold each strip together the long way, as shown in Fig. 31, and shape off the ends to resemble the leaf. These leaves, if cut in doubled paper, before folding in half, stand up by themselves; but if cut single, a covered wire should be gummed inside, in the centre fold; this will support the leaf and be invisible. A pliable wire should be used and covered first

like an ordinary stem before being gummed in the crease. Add the smallest leaf (unwired) about 4in. down the stem; then the second, opposite the first, a little lower down; and thirdly, the largest, below the small one. These leaves must be neatly wired to the stalk, and when the flower is finished a green paper should be twisted over all from top to bottom to hide the joins and spaces.

#### Decorative Uses.

Single blossoms inserted in the pots of small ferns, or in wicker baskets used for chocolate, look nice for table decoration. A basket of moss and yellow Tulips, with trails of brown Ivy, makes a nice table centre. A pink and a white Tulip, with Asparagus Grass, in specimen glasses, look well for dinner tables, so do pink Tulips and brown Ivy. Scarlet Tulips look best mixed with green foliage, and pink with brown, and a mixture of scarlet and pink makes a pleasing variety.

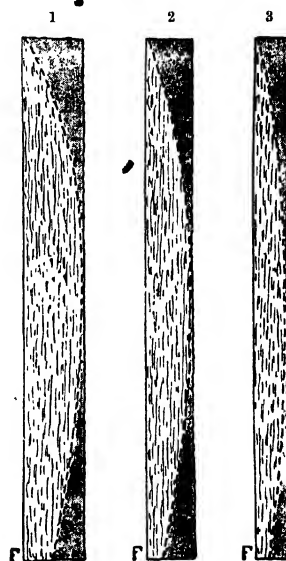


Fig. 31.—DETAILS OF TULIP LEAVES.  
F, Fold.



## GARDEN TULIPS.

### The Natural Flower.

In shape the Garden Tulip is like a small coffee-cup, and in colour crimson, white, yellow, or pink. The petals number six, and are arranged in two whorls of three, the inner three slightly smaller than the three outer ones. There is no calyx. The stem supports the flower. A greenish hard pistil is surrounded by six stamens, black and stiff; and around these is arranged the whorl of the small inner petals. The outer petals overlap the openings or edges of the three inner petals. The stem is green, round, and juicy.

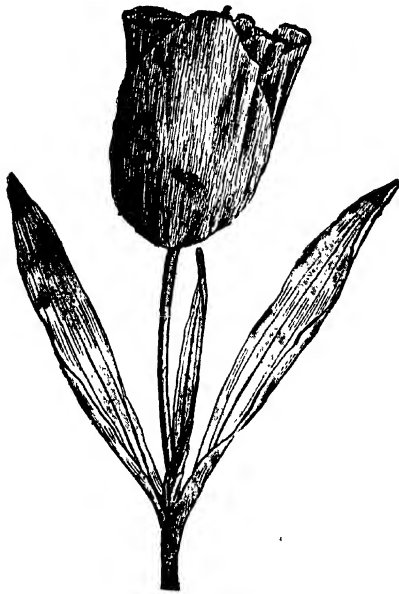


Fig. 32.—GARDEN TULIP.

### The Artificial Flower.

#### Method of Making.

**Petals.**—Take crimson crêpe paper, No. 650. Cut two strips along the length of the roll, measuring 6in. by 2in. for the outer petals, and  $4\frac{1}{2}$ in. by  $1\frac{1}{2}$ in. for the inner petals. Divide both strips into three equal parts, and cut into squares. Keep the inner and outer petals separate, and take each set together and cut to shape. Take the outer petals, place both thumbs in the centre, and the fingers at the back, and gently stretch the folds across the centre to give the broad and rounded appearance of the real flower (Fig. 32). Stretch the inner petals in the same way.

**Stem and Pistil.**—Take a piece of wire for the stem, and turn down about  $\frac{3}{4}$ in.; cover this end by twisting round a narrow strip of pale greenish yellow

paper,  $\frac{1}{2}$ in. wide (610). This forms the little hard pistil.

**Stamens.**—Cut a square inch of black crêpe paper; then cut it the way of the creases into a fringe of six ends. Moisten the finger and twist each strip into a light little stamen. Arrange this little strip round the pistil and wind tightly with fine florist's wire.

**Arrangement of the Petals.**—Take the three small petals and fasten on one at the time, letting the second overlap the first, and the third fill in the gap and overlap the first and second. Next take the three large petals, place the first over the edges of two of the inner ones, and arrange them round the flower to cover the edges of the inner petals and yet overlap the edges of the next outer petal. Finish the base very neatly and close with wire, allowing no paper below the wire bind.

**Stem.**—As there is no calyx, the green paper for the stem must start from the flower and be twisted tightly round at the head to give a neat appearance, before spirally covering the stem. The flower is then complete.

**Leaves.**—Add the leaves described for the early Tulips (Fig. 31), and as shown in Fig. 32, and fix each flower in a small fancy basket filled with moss.

**Decorative Uses.**

These fancy baskets of Tulips, arranged upon a dinner-table centre, and connected by pretty sprays of Ivy, form a tasteful and artistic decoration.

### VARIEGATED LATE TULIPS.

#### • The Natural Flower.

The variegated late Tulips are strong, elastic, erect, and about 20in. high. The flower is large, and composed of six petals, forming a cup with a round bottom. The three exterior petals are rather larger than the inner ones, and broader at the base. All have entire edges. The flower is clear white or yellow, with richly coloured stripes, which are bold on the margin, and terminate in fine broken points, elegantly feathered or pencilled. In the bottom of the cup the flower is pure white or yellow, and it contains a white or greenish yellow pistil, surrounded by six stiff stamens.

#### The Artificial Flower.

##### Method of Making.

**Stem.**—Take a milliner's stiff covered hat wire, 20in. long. Cover it, if necessary, with cotton wool to give it bulk, before covering in green tissue. Cover the first inch of the upper part of the stem in pale yellow paper (610) to simulate the pistil. Twist the strip of paper ( $\frac{1}{2}$ in. wide) round it, as if making a spill, and secure the base with a wind of wire.

**Stamens.**—Take a 2in. square of black crêpe paper, and cut this into a fringe of six ends; curl each end tightly, like a spill. Arrange these six stiff stamens round the pistil, and wind tightly with reel wire.

**Petals.**—Yellow crêpe paper (626), or white crêpe (600). Cut two strips of paper lengthwise from the roll, one 15in. by 5in., and the other 12in. by 4in. Divide each strip into three equal parts (this will give three 5in. by 5in., and



Fig. 33.—VARIEGATED LATE TULIP.

three 4in. by 4in.) and cut. Keep the three petals together, and cut to shape in each case. Gently stretch the petals across the centre, to give a rounded appearance to the base. This done, lightly paint the edges of the yellow petals with sienna brown water-colour, and paint a stripe down the centre of each petal, feathering the lines right and left. If white paper be chosen as the ground colour, then crimson lake and indigo blue shadings would be made instead of the brown. Paint all six petals and leave to dry.

**Mounting.**—Take the stem, with pistil and stamens mounted, and arrange the three inner petals, one at a time. Bind them on with reel wire, and make the second overlap the edge of the first and the third fill in the gap. Place the three outer petals opposite or over the edges of the three inner ones. The outer ones should quite enclose the inner set, and form a complete cup in themselves. Press out the base by putting the thumbs inside and flattening the bottom of the flower, as in Fig. 33.

There is no calyx, so that the stem must be neatly covered close up to the flower. Over the cotton wool a wind of tissue paper should be twisted evenly, and upon this a second twist should be tightly wound from top to bottom. The stem will be larger and more like the natural blossom if done in this way.

#### Decorative Uses.

These large blossoms are not suitable for the dinner table, but excellent for large masses of flowers and foliage, to fill halls, corners of rooms, staircases, etc. When mixed with sprigs of Myrtle, Ivy, Grasses, etc., they have a splendid effect. Green foliage, and Tulips embedded in moss, in an ornamental basket, with trails of Ivy falling over the sides, make an effective fireplace decoration, if the basket be suspended with broad satin ribbons harmonious in colour with the Tulips.

### CROCUSES.

Crocuses, though not belonging to the same order as the Tulips, have the appearance of Tulips in miniature, and can be made on the same principle.

#### The Natural Flower.

The Crocuses appear very early in spring. The colours are yellow, white, mauve, and variegated. There are six petals, nearly upright and concave in shape. The stigma is long, drooping, and divided into three parts. The leaves are long and narrow and enclosed in a sheath.

#### The Artificial Flower.

##### Method of Making.

**Petals.**—Cut a strip of yellow crêpe paper, 7in. by 2½in. Fold the strip into six equal parts, and cut to the shape of a Crocus petal, the crinkles to run the length of the petal, 2½in. Keep the six petals together, after cutting to shape, and gently stretch the folds across the middle to give the hollow shape seen in the real flower. Separate them for mounting. If plain tissue be used, the petals must be hollowed with the moulder (as for the Buttercup).

**Centre (Stamens).**—Cut a strip of yellow crêpe paper, 1in. by 1½in., the crinkles to run the 1½in. way. Cut this inch into six equal divisions, and roll each one in the fingers to make six stiff stamens. Make a small ball head at the end of the stem (Figs. 14 and 15, p. 63), arrange the stamens upright around it, and secure with wire.

**Mounting.**—Arrange three petals round the stamens, to meet at the base, and secure with wire. Place the other three over the openings of the first three. Keep the tops of the petals well together, and if a half-blown flower is needed, arrange four petals close together, with the tips overlapping each other.

**Stem.**—Finish the stem with a strip of green paper, and leave the top end free, to form a sheath.

**Leaves.**—Cut four long narrow leaves in crêpe paper, 5in. by 1½in. (No. 3, Fig. 31). Cut to shape, and crease down the centre. Arrange these four equally around the flower, and bind all together with wire. Now cover this thickened portion of the flower (five wires) in a strip of brown tissue paper, to represent the sheath from which the leaves spring.

**Note.**—Shaded crêpe paper may be bought for Tulips and Crocuses; that shading from violet to white makes very natural flowers. The paper should be cut up in strips so that the violet portion can be cut for the base of the petals.

Plain tissue paper can be shaded, by rolling up a strip of one coloured paper and dipping about half the width into strong soda water, then shaking and opening the strip to dry. The petals must be cut after the strip has dried.

## SNOWDROPS.

Snowdrops and Crocuses are very similar in structure, each flower having six oval petals, arranged in two whorls of three.

### Method of Making.

The Snowdrop is made in white tissue paper, exactly upon the same principle as the Crocus, with sheath, leaves, etc., only a little smaller. When finished, its head is bent to droop forward, like a bell, as its name implies—Snowdrop, a white bell.

### Decorative Uses.

Crocuses and Snowdrops may be arranged in fancy baskets, like the early Tulip; or a better plan for the use of small drooping flowers is to tie them in bunches for decorating sachets or covers of boxes. Any good-shaped cardboard box is easily covered and lined with crêpe paper, and the lid decorated with bunches of flowers. Paper stems should be made for this purpose.

## CHAPTER VII.

### DAISIES, CHRYSANTHEMUMS, ETC.

**D**AISIES, Dandelions, Marigolds, and other "composite" flowers, are all made artificially on the same principle, and several kinds of Daisies, Chrysanthemums, etc., are here illustrated and described. The Daisy is the simplest, commonest, and best known of all flowers, and looks well in bunches, or mixed with other flowers. It is easily made, and can be enlarged to any size.

#### THE COMMON FIELD DAISY.

##### The Natural Flower.

The flower head is round, with a deep yellow centre, surrounded by white rays or petals, which radiate from the yellow disc. The stalk is round, smooth and green.

##### The Artificial Flower.

###### Method of Making.

The Common Field Daisy may be made in two ways, either in tissue or in crêpe paper.

**Stem and Centre.** — Open a skein of yellow wool, and cut off one inch of about twenty strands. Pass the end of the stem wire over the middle, and turn down like a crook (Fig. 34); pull up the ends of the wool, and twist tightly. Cut the wool to form a raised centre, sloping to the edge; fluff it with the points of the scissors, or a pin, and trim off all ends. This forms the yellow centre (Fig. 35), and all centres of

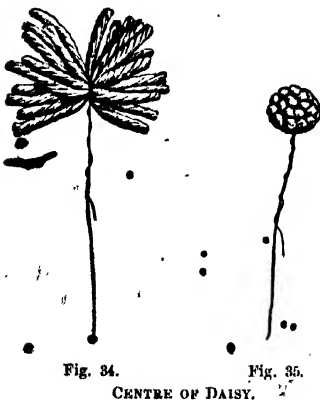


Fig. 34.

Fig. 35.

CENTRE OF DAISY.

Daisies are made similarly, except that more wool is used, and larger centres employed, according to the size of the flower.

**Petals** (known botanically as "ray florets"). — (1) Take a strip of white crêpe paper (600), 4in. long and 1½in. wide, and stretch out the folds along one edge to the depth of ½in. With sharp scissors snip this frilled edge into a fine fringe, ¼in. deep. A strip of plain white tissue (G. B. Silver), 6in. long, may be substituted for the crêpe, and fringed in the same manner; but when the strip is finished, it should be laid on a pad of felt, or on a cushion, or



FIG. 36. — PETALS OF FIELD DAISY MADE FROM STRIP.

the knee, and the petals stroked with the scissors, to give them a curly appearance (Fig. 36).

(2) A second way of making the petals, is to cut circles, fringe the edges, and then thread them up to the centre (Fig. 37).

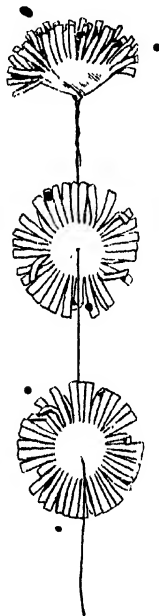


FIG. 37. — PETALS OF FIELD DAISY THREADED IN CIRCLES.

**Mounting.**—Take the yellow centre, and arrange the fringed strip (method No. 1) around it; pucker in the lower edge and keep the fringed edge even. Secure the straight edge firmly to the stem with reel wire, or several windings of white cotton. Arrange the petals to stand out at right angles to the stem.

**Calyx.**—The Daisy has a green notched calyx attached to the flower, and if the petals be made of circles, then a circular calyx will be added (Fig. 38); but when the



FIG. 38. — CIRCULAR CALYX OF FIELD DAISY.



FIG. 39. — STRIP CALYX OF FIELD DAISY.

flower is made of strips, the calyx also must be cut from a strip, thus: Cut a piece of dark green tissue paper, 2in. by 1in.; fold into five, and cut into five notches (bracts), as in the real flower (Fig. 39).

**Stem.**—Take a strip of green crêpe paper of the same colour as the calyx, 4in. by ½in., and twist down the stem.

**Arrangement.**—Flatten out the petals around the yellow centre, and brush the edges with red ink or carmine. This must be done delicately, and not in any regular order.

## OXEYE AND MOON DAISIES.

The Oxeye Daisy is a larger flower than the Common Field Daisy, and may be artificially represented in white crêpe paper.

### Method of Making.

**Petals.**—Take a strip of crêpe paper, 3 in. long and 1½ in. wide, the crinkles to run across the width of the strip. Snip the crinkles into a fringe, ½ in. wide and 1 in. deep. Then shape to Fig. 40, leaving ½ in. uncut at base.

**Centre.**—Make a yellow centre of wool rather larger than that of the Field Daisy, gather the uncut edge of the strip of petals around it and secure neatly with wire.



Fig. 40.—PETAL OF  
OXEYE DAISY.

Fig. 41.—OXEYE AND MOON DAISIES COMPLETE.

**Calyx, etc.**—Add the calyx and finish the stem as for the Field Daisy. Fig. 41 shows Oxeye and Moon Daisies complete.

### Decorative Uses.

Daisies, both Field and Oxeye, are very pretty, and can be mounted in sprays or bunches, and tied with ribbon. They look well mixed with Poppies or Violets, and mounted with grasses. The stem wires should not be too stiff, and the flower heads should be bent in different ways to give a natural appearance. Glove boxes, sachets, and other small articles, covered in crêpe paper, look well when finished with a carelessness bunch of Daisies tied with satin ribbon. When Daisies are employed for such a purpose the finest wire should be used for stalks, or simply twisted paper stalks gummed to the flower head.

## THE GARDEN DAISY.

### The Natural Flower.

The Garden Daisy is a larger and fuller flower than the ordinary Field Daisy, and looks best made in crimson paper.

The centre is almost concealed by the closeness of the petals, and therefore the Garden Daisy is made in a different manner from the Field Daisy.

### The Artificial Flower.

#### Method of Making.

**Materials.**—The materials required are crimson tissue paper (No. 153); wire for stem (No. 1); reel wire, etc.; green tissue and wax tissue for leaves.



Fig. 42.—PETALS OF GARDEN DAISY.



Fig. 43.—CENTRE OF GARDEN DAISY.

**Petals.**—Cut the paper into circles about the size of a half-crown; twenty will be required for one flower. Several circles can be cut at once and folded and snipped together. Fold each circle into halves or quarters, and cut the edge into a fine fringe  $\frac{1}{4}$  in. deep (Fig. 42). Separate the circles carefully, ready for threading on the stem.



Fig. 44.—GARDEN DAISIES COMPLETE.

**Centre.**—Cut two circles the size of a halfpenny, and fold and snip like the others. Fold these into quarters, and at the apex thread the wire through the four folds, turn the end down, and twist it as shown in Fig. 43. Stand these folded circles upright for the centre, and thread *one by one* the twenty other circles on the lower end of the stem, pushing them up round the centre. By separating the circles (as in Fig. 37), the fringed ends become curled and give a nice full and rounded appearance to the flower.

**Calyx.**—Cut out a circle the size of a farthing. Notch the edge



into points, as in Fig. 38, thread on after the centre, and gum to the last petals.

**Stem.**—Finish the stem as for the Field Daisy.

**Mount** the flowers with some pretty grass, as in Fig. 44.

#### Decorative Uses.

Bunches of Daisies, mixed with grasses, are effective for millinery purposes. The limp-stemmed variety may be used to decorate candle-shades, sachets, glove-boxes, and numerous other fancy articles.

## THE DANDELION.

### The Natural Flower.

The Dandelion (Fig. 45) is a bright yellow flower of the Daisy order. One flower only grows on a stalk, and it is made up of innumerable florets, those in the centre being erect, whilst the outer and larger ones are more lax and drooping in character. The calyx is composed of a double set of green bracts; one set envelops the flower bud, whilst the lower set curls backwards and downwards. All the leaves proceed from the base or root.



Fig. 45.—DANDELIONS.

### The Artificial Flower.

#### Method of Making.

**Petals.**—Plain yellow tissue paper (99), or crêpe paper (627). The centre of the flower looks better made in a slightly darker shade. Cut a strip 6in. by  $\frac{3}{4}$ in., and fringe one side  $\frac{1}{2}$ in. deep. The Dandelion petals are straight at the edge, so the fringe will not need pointing.

**Centre.**—Make a small ball head with a little cotton wool, and cover in yellow paper. Fix this to the end of the stalk wire. Around it as centre wind the fringed strip of the deep shade, and secure with wire. Cut this centre even, and keep it lower than

the outer petals, so as to obtain a depressed centre.

**Mounting.**—Cut another strip, a shade lighter in colour, 6in. by  $1\frac{1}{4}$ in. Fringe this along one edge, not quite so finely as the former strip, and wind it around the first one. Secure the thickness with wire.

**Calyx.**—The Dandelion has a green fringed calyx made like the petals. Take a strip of dark green tissue (17), 3 in. by 1½ in. Fold it lengthwise in half, so that one edge is ½ in. below the other (Fig. 46); and fringe both edges at once, to give a deep and a short fringe. Lay the folded strip upon the felt pad, and scrape the fringe with a knife to curl it; open it and wrap it round the base of the flower, with the long fringe upwards curling back, and the short fringe falling down at the base of the flower. Gum the edges together and finish the stem with green paper or green rubber tubing.

To make the flower look natural, the outer petals should be scraped or curled slightly with blunt scissors.



Fig. 46.—CUTTING DANDELION CALYX.

Snip the petals to shape when finished so as to give a round flat-headed flower.

**Leaves.**—Crêpe paper leaves may be added, cut out in double paper, with a fine wire gummed up the centre between them. The fine wires must be cut long enough to twist round the flower stem.

#### Decorative Uses.

Dandelions form very effective flowers for the decoration of fans and small wall-pockets. Two arranged with fern, in a specimen glass, look very pretty for the table. A long-handled rough straw basket looks charming when decorated with bunches of Dandelions and pale yellow or green ribbon.

### MARGUERITES.

No collection of flowers looks well without quite one third of white flowers intermixed; therefore, Marguerites, Moon-daisies, and other white flowers should be largely added, with Asparagus and other grasses, to any floral decorations that are being made.

#### The Natural Flower.

The natural flowers are either white or pale yellow, with centres of yellow or brown.

#### The Artificial Flower.

For the artificial representation, the white with a yellow centre is chosen. Of course, any other combination may be used.

#### Method of Making.

**Materials.**—The materials required are white crêpe paper (No. 600), for the petals; green crêpe paper (No. 613), for the calyx and stem; and deep orange wool, for the centre. Wire according to the directions given for Stem No. 1. p. 57.

**Petals.**—The flower has a white waxen appearance, which can be obtained by using the crêpe paper doubled. Cut a strip lengthwise of the roll to measure 6in. by 2½in. Press the crinkles well into each other to make one thick paper. Each half inch represents a petal; therefore, fold the strip in half, then



Fig. 47.—PAPER FOLDED IN QUARTERS, AND CUT IN THREE.



Fig. 48.—PETAL OF MARGUERITE.

in quarters, and divide each quarter into three (Fig. 47). The petals are shaped as in Fig. 48. There should be twelve petals when finished. Pleat up the uneat edge in the fingers, and make the petals lie one upon the other (Fig. 49).

**Stem and Centre.**—The centre of the flower consists of a mass of small yellow stamens, which are best represented by fluffed Berlin wool. Take some deep yellow single Berlin, and wind sufficient round the fingers to form a close head as large as a sixpence. Slip off the wool and pass a wire over it. Pull the loops of wool up each side of the wire, and twist tightly. Cut the wool down to shape, starting at the outer edge and cutting to the centre, to give a high rounded shape. Fluff out the wool with a pin, and trim off the ends.

**Mounting.**—Take the pleated-up petals, and arrange them to meet round the stem, underneath the yellow head (Fig. 50). Fix firmly with fine wire.

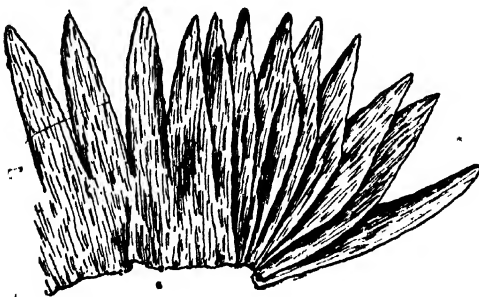


Fig. 49.—PLEATING AND ARRANGING PETALS FOR MARGUERITES, OXEYE DAISIES, AND HARPALIUMS.

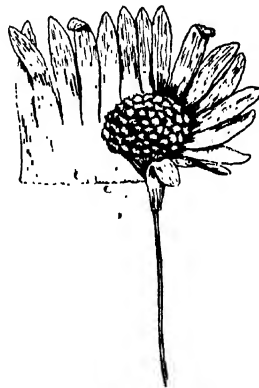


Fig. 50.—CENTRE AND PETALS OF MARGUERITE AND SINGLE CHRYSANTHEMUM.

**Calyx.**—Cut a strip of green paper, 2in. by 1in., and fold into five parts. Cut one edge into five notches, as in Fig. 39. Place the strip round under the flower, then cover the stem as described for Stem No. 1 (p. 57); the result will be as in Fig. 51.

**Decorative Uses.**

As stated above, every collection of flowers should contain a predominance of white, and no flower is more effective than the white Marguerite with large yellow centre. A very pretty corner decoration is composed of Marguerites,



Fig. 51.—A, MARGUERITE; B, SINGLE SUNFLOWER; C, SINCIS CHRYSANTHEMUM; D, PYRETHRUM.

Poppies, Cornflowers, Oats, Barley, and Wheat. The national colours, red, white and blue, peeping out among the corn, make a most charming combination.

## SINGLE CHRYSANTHEMUMS.

Single Chrysanthemums (c, Fig. 51), Single Sunflowers, Marguerites, and Pyrethrums, are all made upon the same principle as the Oxeye and Field Daisy, and the Large Sunflower, the only differences being in the size of the centres and in the colour and shape of the petals.

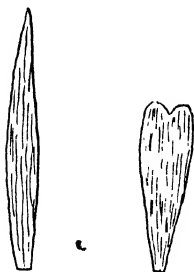


Fig. 52. PETAL  
OF SINGLE  
CHRYSANTHEMUM.

Fig. 53. PETAL  
OF  
PYRETHRUM.

The Single Chrysanthemum is like a very large Oxeye Daisy, with petals longer and more pointed (Fig. 52). The flower has a large yellow centre, and one whorl of coloured petals, as in Fig. 50. The centre is made of strands of yellow Berlin wool, cut to shape and fluffed out. Yellow, rose, crimson, purple, and white are the principal colours of these flowers.

## PYRETHRUMS.

These are large double Aster-like flowers (d, Fig. 51), made on the same principle. The petal is not so pointed, but round and indented at the tip (Fig. 53). A good variety to represent is the Jubilee Pyrethrum, which has brilliant crimson petals and a deep yellow centre. Others are like immense Marguerites, with white petals and yellow centres.

## HARPALIUMS (SINGLE SUNFLOWERS).

### The Natural Flower.

The Harpalium, or Single Sunflower (Fig. 51 b), is in appearance like an immense Marguerite. Being a tall, stately plant, it is used mostly for the backgrounds of garden beds.

### The Artificial Flower.

#### Method of Making.

**Materials.**—Use colour No. 627, old gold. For the centre, a number of pieces of brown and yellow wools about an inch in length will be needed, the yellow pieces to form the centre, and the brown to be placed round them, the centre being made on the same principle as that of the Marguerite.

**Petals.**—Take a strip of paper, 8 in. by 2 in. Each  $\frac{1}{2}$  in. is to form a petal, there being sixteen petals. Fold the paper into sixteen parts. To form the petals (Fig. 54), place the scissors  $\frac{1}{2}$  in. from the base and curve round to the centre of the other end. Turn the paper round, commence cutting the opposite side of the base, and curve in the same way to the apex, forming petals as in Fig. 49.



Fig. 54. PETAL OF  
HARPALIUM.

**Mounting.**—To place petals round the centre, take half of them (*i.e.*, eight) at a time, and fix these to lap over each other, as in Fig. 49, taking up half of the centre. Arrange the second half in the same manner.

**Decorative Uses.**

Harpaiums may be used in the same way as Double Sunflowers.

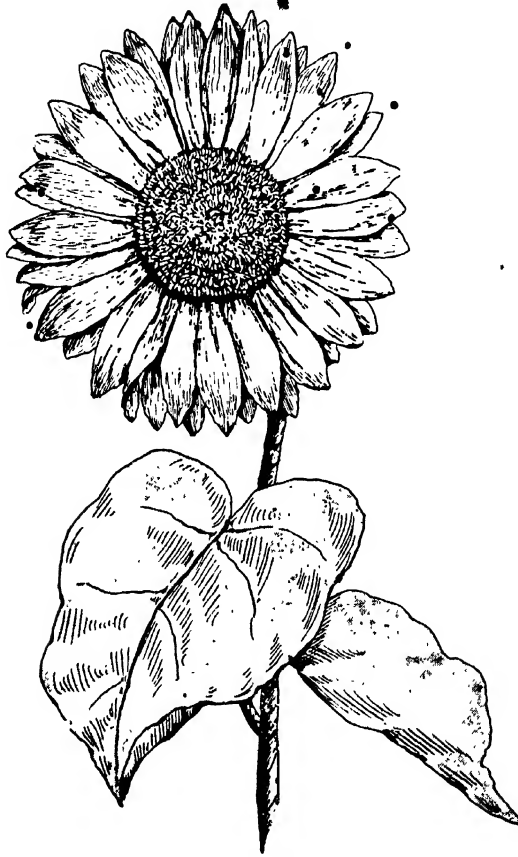


Fig. 55. DOUBLE SUNFLOWER.

**DOUBLE OR LARGE SUNFLOWERS.**

**The Natural Flower.**

The Double Sunflower (Fig. 55) is a large round blossom, usually about the size of a small plate. The petals are of a rich golden yellow, curled at the tips, and arranged round a large, raised, deep golden-brown centre called the

"disc;" the under-part of the flower is green, with numerous green curled sepals, similar in shape to the petals; and the whole forms a thick, compact head, which is turned at right angles to the stem. The stem is rough, large and herbaceous. The leaves are large and rough.

### The Artificial Flower.

#### Method of Making.

**Calyx.**—Four strips (2in. by 4in.) of green crêpe paper (631) are required. Fold the length in half four times, making in all sixteen folds. Cut to shape by removing the corners. Cut up the folded edges for about one inch. Open the strips and roll each small division thus obtained over a pencil to give a curled effect (Fig. 56).



FIG. 56.—PETAL OF DOUBLE SUNFLOWER.

**Petals.**—Use golden yellow crêpe paper. Cut four strips (3in. by 6in.), and fold as for the calyx. Open the strips, lay them on a felt pad, and stroke with a knife to curl the tips.

**Disc.**—Use golden brown tissue, or a mixture of yellow and brown. The centre is made up of a series of threaded circles, varying in size, as follow: 1in., 1½in., 1½in., 1½in., 2in., and 2½in. in diameter. Fold the circles into quarters, cut a fine fringe ¼in. deep on all, and make really a large brown Garden Daisy for the centre.

**Mounting.**—Take a strong wire sufficient to double and twist to form the stem, which must be one that will support the flower without bending. Then take the two smallest circles (1in. and 1½in.) in their folded form, and pierce a hole through the folds, just above the centre. Pass the stem wire through these holes to the half, and turn the end down and twist it closely as for the Daisy (p. 81). Open the other circles (1½in. to 2½in.), thread these on the wire, and push up to the folded circles. Begin with the smallest. These circles will radiate round the raised central ones, and represent a mass of fringed petals. If one brown and one yellow circle be threaded alternately, the disc will be a mixture of golden brown.

Pleat up the yellow strips of petals separately, with the petals curling downwards, add on each side, and bind with wire. A little gum should be added to the under side of the last brown circle of the disc, so that the yellow petals adhere and keep the flower firmly together. Shake the petals as the strips are added, to keep them separate and natural-looking, as in Fig. 57.



FIG. 57. ATTACHING SUNFLOWER PETALS.

Lastly, add the green calyx strips, with curled sepals, in a similar manner to the petals. As each is added, gum it to the one above, because the calyx of the real flower is of firm construction.

**Stem.**—Wind cotton wool round the wire to get the thickness, and then cover with a strip of green paper (see Stem 2, page 57).

**Leaves.**—Large, rough leaves, cut in stiff paper, and covered with green crêpe paper, may be added if desired. They should be veined by lining them with a knitting needle or a tracing wheel on a pad.

The complete flower should be bent at right angles to the stem.

#### Decorative Uses.

These large flowers are useful for corner foliage, or as rosettes for draping curtains, etc., when a safety-pin must be fixed through the calyx and the stem cut short.

### ASTERS.

#### The Natural Flower.

This effective flower belongs to the *Compositæ* order, of which the Daisy is the typical flower. It consists of an aggregation of florets, in thick masses upon a common "receptacle." Asters are flowers which admit of a variety of colours, the most beautiful being white, heliotrope, pink, crimson and variegated.

#### The Artificial Flower.

##### Method of Making.

**Materials.**—Asters may be made either in tissue or in crêpe paper, but the latter is to be preferred because of its delicate tints and graduated shades of colour. The shaded or Rainbow variety of crêpe paper is to be recommended for these flowers. The Asters illustrated in Fig. 58 are in three shades of heliotrope (Nos. 620 heliotrope, 618 violet, 630 purple). Another good combination is in three shades of pink (Nos. 601, 602, 619).

Cut three pieces of paper lengthwise of the roll, one of each shade.

**Strip 1.**—Palest shade (620). Cut a strip 8 in. by  $\frac{1}{2}$  in. Open out the strip, and gradually slope the top edge from



Fig. 58. — ASTERS.



one end to the other. Begin at the half of the width ( $\frac{1}{2}$  in.), and cut to the opposite lower corner. The sloped edge is now folded together and cut into a fringe rather less than  $\frac{1}{2}$  in. in width. Take the fringed edge and draw several petals across the edge of the scissors, as in curling a feather, and continue to the end of the strip. The Aster petals are rounded at the top; this can be done at one time if folded in plain tissue, but they must be snipped separately if made in crêpe paper.

**Strip 2.**—Take the second shade (618) and cut a strip 12 in. by  $2\frac{1}{2}$  in. Slope off one edge, beginning at 1 in. from the top, and make a slope from  $1\frac{1}{2}$  in. to the opposite corner. Fold the sloped edge in half, and cut a fringe  $\frac{1}{2}$  in. deep. Curl the fringe as before.

**Strip 3.**—Take the darkest shade (630), cut a strip 12 in. or 14 in. long, and slope this to measure  $2\frac{1}{2}$  in. at one end and 3 in. at the other. Cut a fringe 1 in.

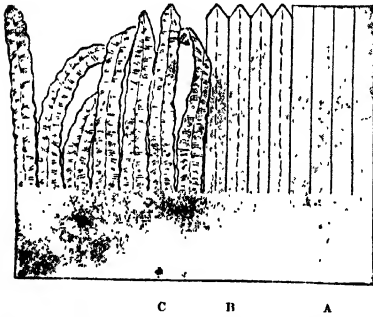


Fig. 59.—STRIP IN THREE STAGES OF CURLING. (A) STRIP CUT AS FRINGE; (B) FRINGE SNIPPED AT EDGE; (C) FRINGE CURLED.

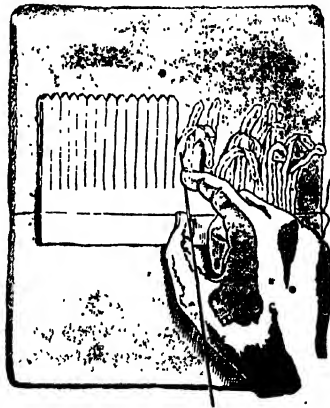


Fig. 60.—STROKING PETALS OF ASTERS AND CHRYSANTHEMUMS.

deep and  $\frac{1}{2}$  in. wide, and curl it in the same way as the others. If plain tissue be used, the petals must be curled by stroking each on a pad, with a bone or steel knitting needle (or tracing wheel), as in Figs. 59 and 60.

**Mounting.**—The centre of an Aster is white or yellow, according to the colour of the flower. As this is a heliotrope Aster, the centre is yellow. Cut a strip of yellow crêpe or tissue paper, 2 in. by  $\frac{1}{2}$  in., and cut a *very fine* fringe  $\frac{1}{2}$  in. deep. Turn down a small piece of stem; round it wind the strip tightly, allowing the fringed ends to stand free of the wire, and securely bind the lower edge with reel wire. Strip 1 is the one first added. The narrow end is taken with the curled part turning outwards; this strip is wound round till it is used up. The lower edge of the strip should be kept straight, and this will give a

graduated appearance to the petals. As each strip is added, it should be tightly bound to the stem with wire to give firmness. The centre of the flower will become more depressed as each strip of petals is added.

**Calyx.**—Cut a strip of crepe paper (6½), 2in. by 1½in., the crinkles running the short way. Fold the strip into eight, and cut each fold ¾in. deep. Shape the ends into points. Wrap this strip round the base of the flower and gum it in position, leaving the pointed ends free. These should be curled back, over a pencil.

**Stem.**—Finish the stem according to the rule given for Stem 1 (p. 57), or cover with india rubber stem tubing.

When the flower is complete, flatten out the petals from the centre until the yellow centre is visible. Possibly some of the ends may need snipping or curling. The flower should be round and regular in shape, and lower in the centre than at the edge.

This flower can be made in plain tissue on the same principle as the Garden Daisy, by threading on a series of graduated circles, fringed and curled at the edge. It is a very pleasing and effective flower when finished, and looks well mounted with artificial leaves of its own: it is better to buy these in dozens at the draper's than to attempt to make them in paper.

#### Decorative Uses.

Two Single Asters, with leaves, arranged in a specimen glass half-filled with water, form a nice corner decoration for a table centre.

### GARDEN CHRYSANTHEMUMS.

There are several kinds of Garden Chrysanthemums—Japanese, Incurved, Reflexed, Anemone, and Pompon varieties. Two of these, the Japanese and the Incurved forms, are here described. The others are easily copied from the natural flowers.

Chrysanthemums may be made in various colours, *e.g.*, pure white, cream, purple, straw-colour, clear yellow, pale yellow, bronze yellow, rose-colour, white tinged with pink, carmine, strawberry, pink, rich crimson, mauve, lilac, terra cotta, salmon, violet, orange, flesh colour, in fact, any colour or shade except blue.

Plain tissue paper is best for Chrysanthemums, because it admits of being curled and curved exactly like the natural flower.

#### Japanese Chrysanthemums.

The Japanese varieties have large flowers with long petals gracefully drooping and interlacing or incurving, and recurving. Among the largest of all Chrysanthemums is a white, with a delicate pink tinge; the petals are long and

drooping and extra broad. Some are shaded in appearance, which effect can be obtained by using shaded papers or by dipping the strips of paper in hot soda water, and leaving to dry before cutting.

#### Method of Making.

**Petals.**—Take several sheets of white tissue, and cut strips across the folded width, measuring  $2\frac{1}{2}$  in. wide. Fold each strip into four, and cut a fringe,  $2\frac{1}{2}$  in. deep and  $2\frac{1}{2}$  in. wide, as indicated in Fig. 59. Unfold each strip, lay the fringe upon felt or a cushion, or upon the knee, and firmly stroke each petal with a knitting needle or with the points of the scissors (as in Fig. 60); this will pucker up the sides of the petals, and give the desirable curly appearance seen in the natural flower. When the whole of the strips are curled, mount them on the stem. In this variety the centre of the flower is not seen because of the length of the petals.



Fig. 61.—JAPANESE CHRYSANTHEMUM.

the petals turned away from the centre. Each successive strip is added in the reverse way to the preceding one, so that all the uneven numbers turn to the centre, and all the even numbers away from the centre. By this arrangement the interlacing of the petals is obtained. The flower (Fig. 61) can be made any size, but six strips will form one of moderate dimensions.

**Calyx.**—A circle of green paper, or a strip, notched at the edge, is wrapped round underneath and gummed in position. The stalk is finished in the usual way, according to directions for Stem 1 (p. 57).

#### Incurved Chrysanthemums.

Another kind of Chrysanthemum is made on the same principle as the Aster (p. 89), with fringed graduated strips, all incurving towards the centre.

It may be in three shades of colour, from deepest shade to palest, or the petals themselves may have a shaded appearance.

#### Method of Making.

Either crêpe or tissue paper may be used. Cut three strips of graduated width (3in., 2in., and 1½in.) and 12in. in length. Cut in each a fringe ¼in. in width, and cut each petal as previously described for *Asters* and Japanese *Chrysanthemums* (Fig. 59). Each strip should be of a different shade of the same colour, *e.g.*, terra cotta (619), dark coral (602), and pale coral (601). The palest strip is taken first and wound round the stem for the centre. Next is wound the second shade, and then the third, with all the petals turned towards the centre. The calyx and stem are finished as described for Japanese *Chrysanthemums*.

**Shading.**—To obtain the shaded appearance of the petals, shaded paper must be bought, or can be obtained by rolling up the cut strips and dipping one half of the width in hot soda water; this will cause the colour to run or come out, and the strip will have a faded look along that side when dry. Open the strips and hang them over a chair till dry; then fold, cut into a fringe, and curl as before. These strips, when made up, look very delicate, because the inner and lower portion of the flower is deep in colour, and each petal becomes paler towards the tip.

**Waxing.**—This flower also looks well when waxed, because of its regular appearance, and it can then be preserved for a considerable length of time. Spermaceti wax is best for the purpose; this costs one shilling per pound at the chemist's; it is a good colour, and cools immediately without injuring the flower in any way.

Procure an old saucepan or tin canister, large enough to admit the flower without crushing. Put in the wax and let it get *very* hot. The canister should be three parts full so that the whole flower may be immersed without crushing. Quickly dip the blossom in the wax, and hold over the top for any drops to fall back. The advantage of this wax is, that it does not run, but gives a coating of transparent wax without uncurling the petals.

Roses, Hops, *Asters*, *Marguerites*, Lilies, Tulips, and other flowers of a firm waxen structure, also look well preserved in this way. The one supply of wax would be sufficient to wax a large number, and therefore the process should be carried out when a quantity of flowers, destined for a basket or other receptacle, are ready for preparation.

**Note.**—*Chrysanthemums* and *Asters* may also be made from circles of any dimensions, according to the size of flower desired.

Fold each circle into halves, quarters, eighths, and sixteenths, and upon this

(sixteenth) section trace the shape of the petal and cut out, leaving the centre of the circle intact. Open the circles and stroke, and curl the petals upon the pad, as in the case of the strip.

When a large number of circles are ready they are threaded on the stem as for the Garden Daisy (see p. 81). For the centre two cut circles are folded separately into quarters, and threaded in their folded state upon the stem wire. The end is turned down and twisted, and all successive circles, as well as the green calyx circle, are threaded up to it and fixed with a little gum.

One variety ("Ceres") has green centres and pink and white petals. To make this, cut circles of pink and white tissue 6in. in diameter, placing a sheet of pink and one of white alternately when cutting out the circles. Fold two circles (one pink and one white) into sixteen divisions, and shape the folded portion like Fig. 52. Open the circles and there should be a star of sixteen divisions. Lay the two circles, white uppermost, on the pad, and draw the knitting needle firmly down the centre of each petal. This will have the effect of doubling the petals into four thicknesses. If the petals are again laid on the pad or cushion and the fourfold thickness is rolled firmly from tip to centre, with a tracing wheel or bone needle, the petals will assume a firm waxen appearance of a pinkish tint. The latter process is not absolutely necessary, unless a firm looking flower is needed. Five pairs of circles are needed for one flower.

**A Bud** is made of a set of small curled petals arranged round a stem wire and covered with a deep green calyx. The ends of the sepals are free to show the curled petals inside of the bud. The stem wire is slipped inside a rubber tube which is fixed with gum to the bud.

#### Decorative Uses.

Large Chrysanthemums arranged with grasses in long-necked vases form a most artistic decoration for sideboards, whatnots and corner tables. The smaller specimens look very pretty for table centres, and in small bracket-vases. Large blossoms sell readily for sixpence each at bazaars, and with some real foliage, or manufactured Chrysanthemum leaves, would make a nice floral decoration in a room. If stood erect in a long-necked vase, one blossom with foliage is quite sufficient. For large floral corners the blossoms should be wired to split canes or sticks for support.

These are most effective flowers when made in white and slightly tinted with carmine, or in all shades of yellow and mauve. They are very useful decorations for large lamp shades and fire ornaments.

### THE RAGGED ROBIN CHRYSANthemUM.

#### Method of Making.

**Materials.**—Beautiful shaded crêpe papers (known as the "Rainbow

Series, 5d. per roll in two shades) are excellent for the large Ragged Robin kind of Chrysanthemums.

Cut a strip of the shaded paper (yellow, shading to cream), and divide it into eight or ten strips, 12in. by 6in. Fold and cut these into long petals,  $\frac{1}{2}$ in. wide, and pointed at the end. Curl these with the edge of the scissors, as if curling a feather. Pleat each strip up at the base and bind to a firm stem wire. When all are added, finish with the calyx and leaves as described above.

## CHAPTER VI.

### ROSES.

**T**HE Rose is considered the most beautiful flower, and will be found rather more difficult than others to imitate effectively. It is never uniform in shape, and in the natural flower, one edge of a petal always overlaps the edge of its neighbour on one side, whilst the other edge is under, or overlapped, by that of the corresponding petal on the other side. This peculiarity must be noticed to make the artificial representation look natural.



Fig. 62.—WILD OR FIELD ROSE.

In making Roses there is great opportunity for the exercise of individual taste, owing to the variety of shades of colour at one's disposal, both in tissue and in crêpe paper.

## THE WILD ROSE, DOG ROSE, AND APPLE BLOSSOM.

### The Natural Flowers.

• The Wild Rose, known also as the Field Rose (Fig. 62), has five white petals, and is scentless. The centre is surrounded by a mass of fine yellow stamens. The calyx has five green leafy sepals. The flowers grow in clusters at the end of long trailing branches, covered with hooked prickles. The Wild Rose is found in woods, hedgerows and thickets throughout the summer.

The Dog Rose is distinguished from the Wild Rose in having its five petals usually pink (but sometimes white), broader and notched at the edges, and in being fragrant. The flowers, too, grow solitary or two or three together along the branches. In other respects it resembles the Wild Rose.

The Apple Blossom is of Rose formation, and its petals are a mixture of pink and white. Represented in pale pink crêpe paper painted with flake white, or *vice versa*, it can be made according to the directions given for the Wild Rose.

### The Artificial Flowers.

The Wild Rose is one of the most admired flowers for decorative purposes. It can be made of either crêpe or tissue paper, but the former is to be preferred.

#### Method of Making.

**Petals.**—If plain tissue be used, then all the petals can be cut in one strip, as shown in the "Full-blown Rose" (p. 101); but if crêpe paper be used the petals must be cut separately. Cut a strip of plain tissue, 8 in. by 2 in., and fold it into five equal parts. Cut round the folds to the shape of the petal, as in Fig. 63. Lay the tissue petals on a pad, and *scrape* the edges with the scissors to curl them. Roll the moulder over the centre portion to get a depressed middle.

In crêpe paper, cut five petals separately to the shape of Fig. 63, the crinkles to run down the petal. Stretch the edges slightly and roll round a match or knitting needle to curl backwards.

**Centre.**—Make a small ball head of wool and cover in pink or white paper (607). Next add a very full yellow centre of stamens, which may consist of fluffed ends of yellow wool, finely-cut paper fringe, or gummed strands of yellow cotton. Centres of Wild Roses can be bought very reasonably in dozens, and are much better than paper centres, if the flowers are to be used where they will be subjected to close inspection. Either of these centres is suitable for either Rose. Arrange the stamens around the ball centre, and then pleat up the five petals, taking care that one edge of a petal overlaps the edge of the

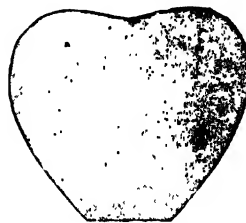


Fig. 63. PETAL OF WILD ROSE.



former one, and that the next petal overlaps it in turn. This is easily arranged with the separately cut petals in crêpe paper.

**Calyx.**—These beautiful flowers look exquisite if a manufactured centre, calyx and culot, are added.\* The calyxes can be bought at 2d. and 3d. per dozen, according to size (Figs. 64, 65).

First thread on the calyx, then gum the points to the centre of each petal, and lastly add the culot. Finish the stem by threading the wire through an indiarubber stem, sold for the purpose, or with a twist of green paper.

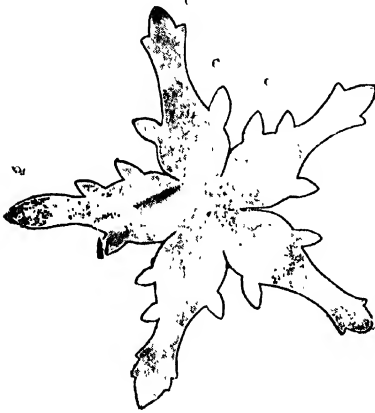


Fig. 64.—LARGE CALYX.



Fig. 65.—SMALL CALYX.

**Leaves.**—These also should be bought ready-made to add to the flower; but if made artificially they are cut out and veined in wax tissue, then mounted on fine wires and added to the stem of the flower.

#### Decorative Uses.

Procure a branch of a Rose bush, strip off the leaves and attach the paper Roses to it by means of fine binding wire. Add artificial leaves if a green effect is desired; if not, sprays of Roses without leaves are most effective, and will harmonise with any colour as a decoration.

### THE MONTHLY ROSE.

#### The Natural Flower.

This flower, as its name implies, lives only for a short time, but is very sweet and delicate in appearance (Fig. 66). The petals are curled and crumpled

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\* Certain flowers—the Rose, Carnation, Cornflower and others—are held in a small green cup-like arrangement under the calyx. These little “cups,” called culots, are made in different sizes for finishing off flowers, and certainly add to the appearance.

when full-blown, and vary in shades of pink, the palest shade being in the middle and the deepest on the outside.

### The Artificial Flower.

#### Method of Making.

**Materials.**—Two or three shades of pale pink tissue (48, 40x, 48½) paper. Wire and green paper for the stem (14). A spray of Rose leaves (these can



Fig. 66.—MONTHLY ROSES.

be bought at the draper's at 6½d. per dozen leaves). Ready-made calyx, centre, and culot.

**Petals.**—Cut several circles at once 3in. in diameter, and take two of each shade (six in all) for one Rose. Fold each two circles in half, quarters and eighths. Crease the folds sharply, and cut down each nearly to the centre.

Separate the circles, and curl each corner with a knitting needle or point of the scissors, as seen in Fig. 67. Curl all the six circles of petals in this way.

**Centre.**—Use a bought one for preference. Or make a small green or yellow ball for the centre, and around it wind a very finely-cut yellow fringe for stamens.

If this fringe is rubbed and crushed in the fingers and then separated, it looks more natural; or gummed yellow cotton may be used instead, and the ends dipped in a little brown powdered crayon.

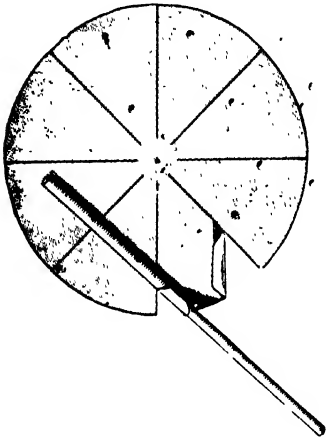


Fig. 67.—CURLING PETALS OF MONTHLY ROSE.

**Mounting.**—The petals are threaded up the stem wire, like those of the Field Daisy (p. 79). Thread on the two palest circles with the curled edges upwards; next thread the deeper shade, and, lastly, the two of the deepest shade. Push all six close up together, and pinch the centre petals well up round the stamens. Turn the flower upside down and wind fine wire round the stem close to the petals, to keep the flower firm; or make a single knot in the wire close up to the flower to keep it in position.

Thread on the green calyx, and gum the points to the base of the flower. Add the culot and then finish the stem in the usual manner.

#### Decorative Uses.

This flower is very realistic and delicate in appearance (Fig. 66). With a few leaves or grasses it may be used, in stem glasses half-filled with water, as table decorations with good effect. Sprays of these Roses added to lamp shades also form a tasteful decoration.

Pompons in sets of three, as flycatchers, may be made by adding more circles and using loops of ribbon instead of stems.

## THE FULL-BLOWN RED ROSE.

### The Natural Flower.

The Full-blown Rose (Fig. 68) is very similar to the Monthly Rose in appearance, but is made in strips instead of circles, and can be enlarged to any extent. It appears in every possible shade of rose-pink and light red, and has a compact centre enlarging to loose and flowing petals.

### The Artificial Flower.

#### Method of Making.

**Materials.**—Pale and deep rose-coloured, plain tissue (40 to 44), a spray of Rose leaves, and ready-made calyx and culot.



Fig. 68. —FULL-BLOWN ROSE.

**Petals.**—Cut strips of plain tissue 15in. by 2½in. Five of these strips are required for a full-sized Rose. Fold each strip into eight equal parts, crease the folds sharply and cut down to within half-an-inch of the base, as in Fig. 69.

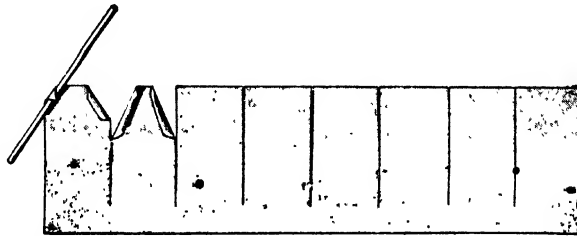


Fig. 69.—CUTTING PETALS OF FULL-BLOWN ROSE.

Open out the strips and curl each corner with the scissors, as if curling a feather; or roll the corners over a knitting needle, as if making a spill. Each petal should present a curled and pointed shape as in Fig. 70.

**Mounting.**—Make a small ball centre, with yellow stamens as for the Wild Rose, for a foundation. The centre of the Rose is firm and hard. To obtain this effect, take a strip with the curled petals uppermost, and make a little tight roll, add to the centre ball, and continue winding the remainder of the strip round the stamens, until a good firm centre is obtained. Keep the curled edges inward for this portion of the flower. Bind the lower edge with wire, and gently open and arrange the petals.

The outer petals of a Full-blown Rose curl backwards, therefore the succeeding strips must be gathered round the centre in a reverse way with the curled edges outwards. The second strip is pleated on rather tightly, and the others much more loosely, so that the lower petals fall freely. The petals of the last strip might be half an inch wider for a Full-blown Rose.

**Calyx.**—Add a Rose calyx, and gum the points to the under-petals. Add a culot, and finish the stem with green paper or rubber tubing.

**Bud.**—Take a strip of deeper pink (44 D), 7in. by 2½in., and fold, cut and curl as before. Roll this strip up like a tight centre, and add a deep calyx,

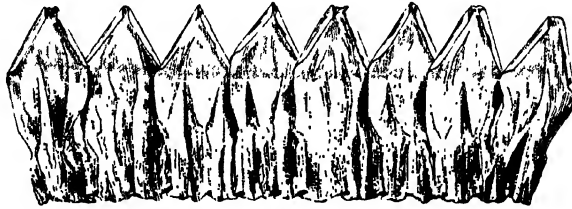


Fig. 70.—PETALS OF FULL-BLOWN ROSE, CURLED AND POINTED.

which must have the points gummed up to the top, showing only the colour between the points. For a bud, a manufactured calyx cut down to the centre and with the points gummed round the rolled centre, will be found very natural. The stem should be added first to the bud, just as in making the large flower.

**Finishing.**—Add a spray of leaves and a bud to the finished flower, and arrange the petals naturally, as in Fig. 68.

#### Decorative Uses.

A spray of these Roses forms a pretty fan decoration. Cover a Palm-leaf fan in crinkled paper on both sides, ornament the right side with a spray of Roses, and make the edge neat with ruching on both sides.

**Note.**—Beautiful deep crimson Roses may be made on the same principle in crimson crêpe paper (65 D), when the petals must each be cut, curled, and added separately. Deep crimson Roses are very useful for millinery purposes and for fancy dress adornment. As hair ornaments or trimming for hats they are very realistic and effective.

## THE MARÉCHAL NIEL ROSE.

### The Natural Flower.

The Maréchal Niel Rose (Fig. 71) is one of the most lovely blossoms cultivated. The petals are of a delicate creamy white colour, and appear like wax. The leaves of the natural plant are of a more delicate shade of green than those



Fig. 71.—MARÉCHAL NIEL ROSES.

of most of the other Roses, this being due to the fact that they are usually grown in heated houses. Some coarser specimens of this Rose are grown in the open air, but their delicacy of colour is then lost.

### The Artificial Flower.

#### Method of Making.

**Materials.**—The paper needed is of the palest cream colour (primrose, 603, and straw, 624).

**Petals.**—Cut a strip 3in. by 16in. This folded into eighths will give eight petals, each 3in. by 2in. Cut down each fold and shape as in Fig. 72. Before separating the petals, stretch them across the centre by pressing round the two thumbs.



Fig. 72.—PETAL OF  
MARÉCHAL NIÉL  
ROSE (FOLDED).

**Centre.**—For this take a strip of paper, 3in. by 1½in., and pleat together. Wire this securely to the stalk wire, and round it arrange the petals.

**Mounting.**—Take the centre already made, and fold two of the petals closely round it. They should be opposite to each other, and when wired should entirely hide the centre. The remaining six petals should be arranged by twos opposite to each other, each two being placed over and under respectively the edges of the preceding pair. Be careful to keep the Rose as compact as possible.



Fig. 73.—TEA ROSES.

**Calyx.**—If this is ready-made, it should be slipped up the stalk, and pressed close to the petals. Then are added the vulot and rubber stem, or the stalk is finished with a strip of dark green paper. To give a natural appearance to the

Rose, curl the edges of the four outer petals back, either with the thumb and finger or with scissors, so as to get the appearance of Fig. 71. Do not disturb the centre petals, but keep them as close together as possible.

#### Decorative Uses.

Being a waxen and compact flower, the Maréchal Niel Rose looks best mounted with a spray of bright green leaves and arranged on the lid of a glove or handkerchief box, which should also be covered in bright green or apricot colour.

### THE TEA ROSE.

#### The Natural Flower.

This is a more compact Rose than either of the foregoing kinds, and appears in various shades of yellow and pink.

#### The Artificial Flower.

The Tea Rose (Fig. 73) is a very effective flower to imitate, and if the directions are carefully followed it will be impossible, except upon close inspection, to discover that the flower is artificial.

#### Method of Making.

**Petals.**—The paper used must be plain tissue (T 4). A sheet of tissue opened measures 30in. by 20in. Cut three strips,  $2\frac{1}{2}$ in. wide across the open sheet (30in.) Divide each strip into four ( $7\frac{1}{2}$ in. by  $2\frac{1}{2}$ in.). These twelve strips make one full-blown Rose.

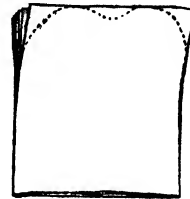


FIG. 74.—CUTTING PETALS OF TEA ROSE.

Take the first four strips and fold into six equal parts. Pencil the curve indicated by the dotted line in Fig. 74, and cut to shape. Curl the edges of these tightly with the points of scissors or round a knitting needle, so that they appear as in Fig. 75.

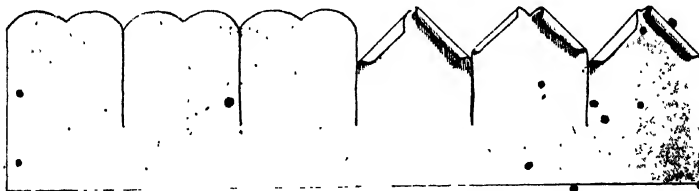


FIG. 75.—CURLING PETALS OF TEA ROSE.

Divide the next four strips into five equal parts ( $1\frac{1}{2}$ in.), because the petals increase in size towards the outer edges of the Tea Rose. Cut the five petals



to the same shape at top, and cut down the folds at side; curl these less tightly than the first set.

Fold the third set of four into four equal petals, and shape and curl as for sets one and two.

**Centre.**—Take separately the four strips with six petals each, and gather each one up tightly at the base in an irregular manner—not rolled round and round, but pleated up in the fingers, to and fro, and twisted tightly. Pull the petals slightly open at the top. Take these four twisted strips for the centre, place all together and wire securely as seen in Fig. 76.



Fig. 76.—CENTRE OF TEA ROSE.

**Mounting.**—Around the centre pinch up the four strips of five petals, and pleat them loosely round under the centre ones, with the petals curling backward. To make the flower look irregular, some of the petal edges might be curled one way and some the other (Fig. 73).

Add all four strips and wire securely.

Next add the larger petals, with edges very slightly curled back, and then wind the whole with firm wire, the two ends of which, when twisted, will form the stem.

**Calyx.**—Add a manufactured calyx, and gum the points to the under-petals; also add a large ready-made culot, into which all the wired portion of the flower will fit. Finish the stem by covering it with the green rubber tubing sold for the purpose.

#### Decorative Uses.

This flower amply repays anyone for the trouble, and it may be used with great effect, mounted with sprays of Maidenhair Fern, for the table centre or in specimen glasses half filled with water (Fig. 73).

## THE MOSS ROSE.

### The Natural Flower.

This flower grows on thick, short shrubs, and is one of the rarest and most beautiful Roses. It shows to most advantage when in bud and when just opening; when full-blown, the mossy covering is hidden by the petals. The commonest kinds are seen in various shades of pink and crimson.

### The Artificial Flower.

#### Method of Making.

**Materials.**—The Moss Rose may be imitated in the same shade of colour as the Tea Rose (T 4), or in deep rose and pink papers. It is made exactly as the

centre of the Tea Rose is made, of either one, two, or three strips, according to size.

Pale coral paper is excellent for Rosebuds, and can be faded to any tint desired. Place a small roll of cotton wool around a stem as centre, and wind the strips around it. Keep the end pointed and shape the lower part exactly like the natural flower. Cut away all unnecessary ends of paper and bind neatly with wire. Cut a manufactured calyx to the centre and gum the five points evenly round the bud. Bring up the calyx points round the flower and gum in position; and after the culot has been added, gum sprays of artificial moss around the base and stem of the flower and up the points of the calyx.

A Moss Rose, with very dark green culot and calyx, and with an inner bud of delicate pink, makes a beautiful representation. A little skill is required in arranging and shaping the petals.

#### **Decorative Uses.**

Arranged in bunches and tied with ribbon, these Roses are much more effective than when used singly.

## CHAPTER IX.

*LILIES.*

**M**OST Lilies have two whorls of three petals, a long pistil ending in three carpels, and six stamens, one for each petal; all the parts are in threes or a multiple of three.

These magnificent flowers have a firm waxen appearance, and in structure are unlike any of the flowers previously described.



FIG. 77.—ARUM LILY.

## THE ARUM LILY.

### The Natural Flower.

The Arum Lily, which, by-the-by, is not a true Lily, is a large white flower (Fig. 77), trumpet-shaped, with a large orange "spadix" (instead of the usual stamens and pistil), and a juicy stem almost as thick as a lady's finger.

### The Artificial Flower.

#### Method of Making.

**Stem.**—Begin with the stem, one end of which has to form the spadix. Take a stiff coarse wire, about 12in. or 14in. long, and evenly cover with cotton wool from top to bottom. Begin with a second wind, about 5in. from the top; this lower portion will constitute the stem, and can be at once covered in green paper to keep the wool firm and regular.

**Spadix.**—The 5in. of stem not covered the second time in wool represents the spadix, and this is to be covered with deep orange crêpe paper (627), or wound evenly over with orange-coloured Berlin wool, and fastened off where the green paper begins. The spadix and stem are now ready and we may proceed to make the spathe.

**Flower (Spathe).**—To obtain the tubular effect of the Arum Lily, the flower must be cut from a paper pattern or from a section of a circle. Cut a paper pattern like Fig. 78, in the following manner:

- (1) Take a square of paper, 7in. by 7in.; fold in half and obtain AB.
- (2) Fold horizontally, A to B, and thus get the centre line CD.
- (3) On the left side, from C mark off  $\frac{1}{2}$ in.—this will give a point (3), from which curve off rather sharply to A.

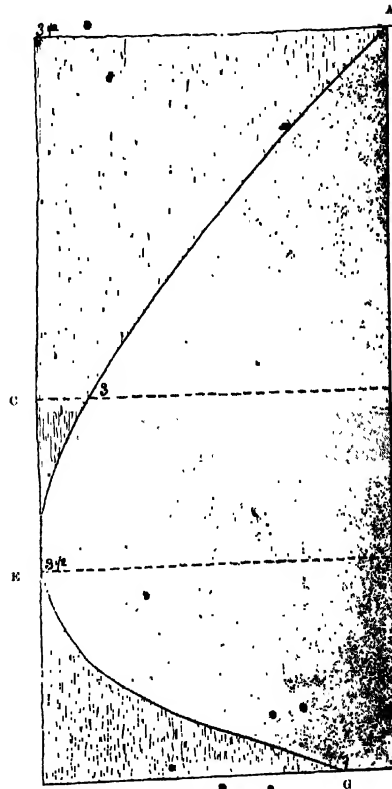


Fig. 78.—DIAGRAM OF ARUM LILY.

(4) Fold B to D and crease the line EF. This is the widest part of the pattern and must be well rounded and cut to join the slope already made from C to A.

(5) From B mark off  $\frac{1}{2}$  in. (a), and cut a curve to E. It is best to fold the pattern in half and cut together, so that the two sides correspond, as in diagram.

This flower is best made in double crêpe paper. Press two squares firmly together and lay the pattern on the crêpe paper so that the crinkles run from A to B. Keep the doubled papers together and roll the edges tightly, as in spill-making. Begin at A and roll round to C; then begin at C and roll round to A. If this method is carried out it gives a twist at the apex A, as seen in the real flower. The flower will seem to be shapeless whilst the rolling is being done; but if the worker pulls the roll and straightens it from time to time, the flower will assume its proper shape. When both sides are rolled, pleat or gather the flower round the spadix, and let one edge overlap the other; then bind to the stem with fine wire. The rolled edge must be turned outwards. The edge of the paper might be stretched and simply turned over, instead of rolled, but the flower would not be so shapely or so realistic. The yellow spadix should show to about 1 in. from the margin of the flower. When the flower is fixed to the stem, take another strip of green paper, 1 in. wide, roll round the base of the flower to hide the join, and continue down the stem. This will thicken the stem and give a good finish to this excellent imitation.

**Leaves.**—These are large and broad and very like the shape shown in the diagram of the flower (Fig. 78). They are cut double from the paper pattern, across the crinkles of the paper, and rolled at the edge like the flower. The leaf is folded in half, a crease is made, and in the groove a covered stem wire is gummed. A heavy weight should stand on it till dry. Bend to shape and attach to the stem of the Lily.

#### Decorative Uses.

Two of these flowers arranged with four or five leaves in a pot of mould look most natural. They may also be used very effectively for fans and wall-pockets (see p. 35).

## THE SCARLET LILY.

### The Natural Flower.

This is a beautiful Lily (Fig. 79), and it varies in colour from rose to crimson.

### The Artificial Flower.

#### Method of Making.

**Materials.**—Crinkled or crêpe paper may be used for this flower. Geranium red is a good colour in which to make it, and the directions given are for this representation.

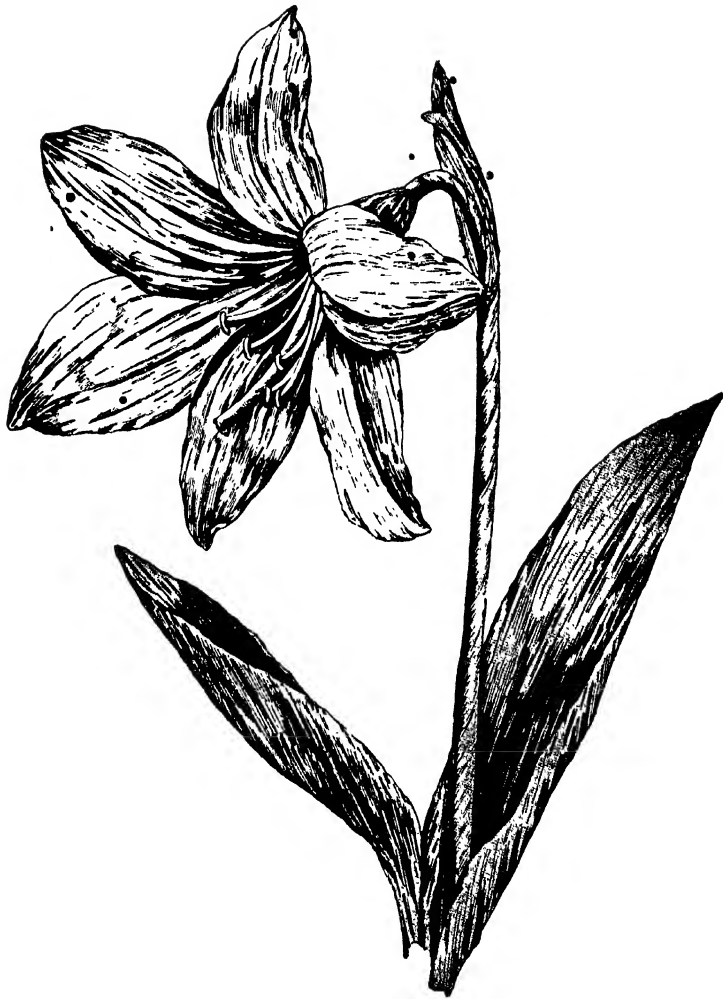


Fig. 79.—SCARLET LILY.



**Petals.**—These are six in number, arranged in two whorls of three, as in the Tulip. They are equal in shape and size, and are cut separately. Cut along the length of the roll a strip 18in. long and 9in. wide. Divide the length into six pieces, 3in. wide. This will give six oblongs 9in. by 3in., from which the petals are cut. The crinkles run the 9in. length of the petal. The petals are cut to shape from a paper pattern like Fig. 80. •

To obtain the pattern, cut in stiff paper an oblong, 9in. by 3in. Fold in half vertically, and obtain the line A-B. Fold also horizontally in half, and this will give the line C-D, which is the widest part of the petal; and from this line the edge is curved to the apex and the base as in the diagram.

Lay each petal flat, and along the centre (AB) place a piece of fine stalk wire. See that the wire lies perfectly straight down the centre of the petal. Lay over the wire a narrow strip of gummed paper, turn down to form a small ball end, for the top, and press the edges till adhered to the petal. Treat all six in this manner and place under a weight till dry.

**Pistil.**—Take three pieces of finest stalk wire, 6in. long. Cover each with a strip of dark green paper. Take the three together, begin about  $\frac{1}{4}$ in. from the top, and cover the three wires in coral pink paper (the natural pistil is of a deep pinkish shade, terminating in a three-lobed green stigma).

**Stamens.**—These are six in number; they are 4in. in length, and are separately covered, first in green and afterwards in pale pink, leaving  $\frac{1}{4}$ in. of green at the top.

The green ends of the pistil and stamens are turned over as shown in Fig. 79.

**Mounting.**—Take the pistil, and round it arrange evenly the six stamens. Wire these together, and then add them to the stalk wire, which must be of the coarsest make and 12in. long. Cover the stem in wool and paper, as described for the Arum Lily (p 109).

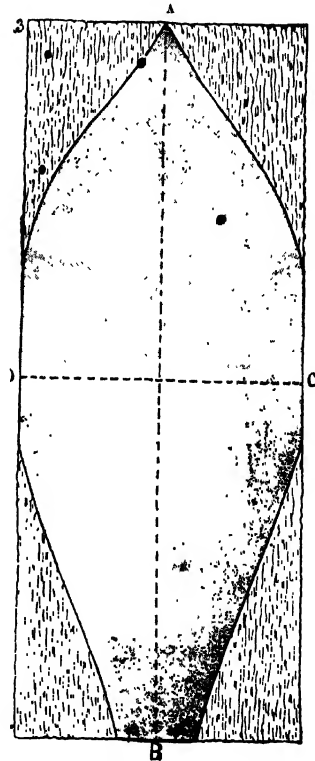


Fig. 80. - PETAL OF SCARLET LILY.



At the base of the stamens fix one petal at the time, making the first three surround the stem without overlapping, and the second to fill in the spaces between the edges.

When the petals are mounted, the wires must be gently curved over from the widest part. The pistil and stamens, too, should be slightly bent to give a more natural appearance.

Bind the base of the flower with another strip of paper, and continue down the stem.

**Leaves.**—The stem comes out of a sheath-like leaf. This effect is obtained by cutting two or more sword-blade leaves similar to those of the Tulip (p. 73), but on a larger scale. Envelop the stem in one and add the others at the base.

#### Decorative Uses.

Lilies, Dahlias, and all other large flowers can be applied to the following uses:—1. As decorations in masses of green foliage for staircases and corners of rooms. 2. For decorating large standard lamp-shades. 3. As single flower candle-shades. 4. As rosettes for looping lace and muslin curtains. 5. As flower handles to wax tapers.

## THE MARTAGON LILY.

### The Natural Flower.

This is a handsome flower (Fig. 81), and may be represented in many combinations of colour such as yellow, orange-red, or purplish. All Lilies of the Martagon type have their petals very much curved backwards.

### The Artificial Flower.

The Lily artificially represented in Fig. 81, is a pale yellow species, with separate petals, of a curled and reflexed shape.

#### Method of Making.

**Materials.**—Use a lemon shade of crêpe paper 20in. wide.

**Petals.**—Cut across the roll a strip  $4\frac{1}{2}$ in. wide and 20in. long. The width represents the length of each petal. For the inner whorl of petals, cut off from this strip 6in., and divide it into three, to obtain three oblongs  $4\frac{1}{2}$ in. by 2in. Then cut off from the remainder,  $4\frac{1}{2}$ in., for the outer petals, and divide this into three, giving three oblongs  $4\frac{1}{2}$ in. by  $1\frac{1}{2}$ in. All the petals are now cut in oblongs, and the crinkles run across the width of each. See Fern Leaf (Fig. 5, p. 59).

Take each oblong separately, lay flat on a blotting-pad or book, and down the centre place a fine wire (stem wire, 5in.) Cut narrow strips of gummed transparent paper, and fix each wire in place. Keep flat in a book till dry, and meanwhile prepare the stem and pistil.

**Stem and Pistil.**—The stem is moderately thick, but not so large as those of the Arum or Scarlet Lily. The pistil is green, and about 1in. long.



Fig. 81.—MARTAGON LILY.

Take a coarse stem wire, 8in. long, cover one end in wool or pale green crêpe paper, and bind with wire.

**Stamens.**—These are six in number, and are limp and flowing; therefore they are better made without wire. Cut a strip of white crêpe paper 3in. wide and 1½in. long. The crinkles must be 3in. long. Divide into six equal strips (½in.) of fringe as for the Tulip (pp. 73-74), and then roll tightly each one between finger and thumb. Arrange these evenly round the pistil and bind with wire.

**Shaping and Curling.**—Take the petals and fold each in half down the centre. Hold the wired side between the left finger and thumb, and press up the sides. When equally folded, cut the sides to the shape of Fig. 80. Cut all the six similarly. Open the petals, and there will be a groove down the centre; this is the upper part of the petal, and the wired side is the under part. Stretch the edges till they are full and curly, then gently arch the wire over the finger and curl the tip under, as in the natural flower.

**Mounting.**—Add the three widest petals in one whorl, and then the smaller three between the spaces. Add a strip of green crêpe paper to the stem, and a graceful and elegant flower will be the result.

The shape should be perfectly round, with a prominent centre of pistil and stamens, and with petals curled backwards and under. These flowers can be varied by painting the petals in spots of crimson, and the pistil and the tops of the stamens should be dipped in coloured powder to produce the exact effect of the natural flower.

#### Decorative Uses.

Artificial Martagon Lilies may be utilised as indicated on 'p. 114. "



Fig. 82. LONG WHITE LILY (*L. longiflorum* or *L. Harrisii*)

### THE LONG LILY (*L. longiflorum* or *L. Harrisii*).

#### The Natural Flower.

This elegant flower (Fig. 82) is white in colour, in shape not unlike a child's penny trumpet, and about the same size. The six petals are joined

together, and form a tube for nearly four-fifths of their length, when they divide and become six separate petals. The join of each is visible down the length of the tube. Inside are six greenish white stamens, and a long thick greenish pistil.

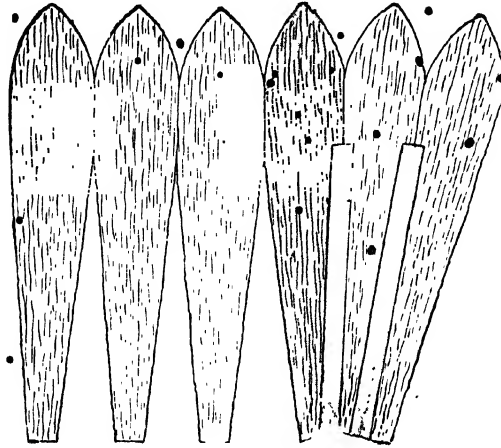


Fig. 83.—CUTTING PETALS OF WHITE LILY.

### The Artificial Flower.

#### Method of Making.

**Petals.**—Cut a square of white crêpe paper, 8in. by 8in., and fold in six, keeping the crinkles vertical. At one side cut down slits 3in. deep for the six petals. Cut these to shape as in Fig. 83, and leave one inch uncut from the top of the petals. Next cut a gore off each side to show the joins of the petals and sepals seen in the real flower. These joins must show as ridges on the outside when the flower is finished. Lay the flower open, take a strip of gummed transparent paper, and stick the petals together, edge to edge. This keeps the flower firm and prevents stretching below this point. Bring the outer edges together and fix with a strip. This last join must be invisible and paper will be inside the tube of the

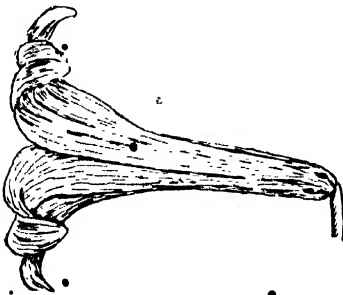


Fig. 84.—SINGLE FLOWER READY FOR MOUNTING.

neatly done. All strips of gummed

Take each petal, stretch it across the base, and curl backwards. The flower is now ready for mounting (Fig. 84).

**Pistil.**—The pistil, which is  $6\frac{1}{2}$  in. long, is made of fine wire covered with white crêpe paper, and shaded with a little green powdered chalk or crayon.

**Stamens.**—These are  $3\frac{1}{2}$  in. long, and are made in the same manner as the pistil. Mount the pistil and stamens on the stem (Fig. 85), and pass down through the flower.

**Mounting.**—Gather the base of the flower (4 in.) round the stamens and bind with wire. Finish with a green strip of paper and bend the head to droop obliquely.

#### Decorative Uses.

This flower looks well mounted on a stem with plenty of lance-shaped leaves, and arranged in masses of foliage. To make a spray, begin with a bud, which is easily managed on the same principle as the flower on a smaller scale, the petals, instead of being opened and curled backwards, being pressed together. The illustration (Fig. 82) shows two sprays or stems placed together for the decoration of a corner, in a jardinière.



FIG. 85.—PISTIL AND STAMENS OF LONG LILY.

## THE WHITE WATER LILY.

### The Natural Flower.

There are two kinds of Water Lily suitable for artificial representation, the White and the Yellow. The structure of the White Water Lily is like that of other Lilies, but has all its parts multiplied; *e.g.*, instead of six petals there are a great number (Fig. 86), and six outer petals, which are larger than the petals proper and are really sepals. The stamens are numerous, one to each petal generally. The stem is thick and juicy. The flower floats on ponds and lakes, surrounded by heart-shaped leaves of a dark-green colour.

These Lilies are composed of threes or a multiple of three, and the Water Lily may be considered as a kind of double Lily with all the parts increased.

### The Artificial Flower.

#### Method of Making.

**Petals.**—The petals proper may be six, nine, or twelve, according to the size of the flower required; the sepals, or outer petals, are four in number, and much larger than the inner petals proper.

The centre petals should be yellow (605), shading to white (600), and then to green (610). Cut six oblongs of yellow and six of white crêpe paper, 2 in. by  $1\frac{1}{2}$  in., for the inner petals; also four oblongs of green, 3 in. by 2 in., for the outer petals. Cut to shape, and stretch the folds across the centre as shown for the Tulip (pp. 73-74):

**Stem and Pistil.**—Take a short thick stem, cover it with cotton wool, and cover lin. of it in pale green paper for the pistil.

**Stamens.**—Cut strips of yellow crêpe paper, 2in. by 3in. Cut each into a fringe  $\frac{1}{2}$ in. wide, and roll each piece into a stiff stamen. Arrange the stamens round the pistil, and bind with wire, adding as many as there are petals.

**Leaves.**—These are the shape of a heart, and should be cut in stiff paper, and covered on both sides with dark green crêpe paper (613).



Fig. 86.—WHITE WATER LILIES.

**Mounting.**—Take three of the smaller petals, and arrange them equally around the stamens. Next, add three over the edges of the first three. Repeat the same arrangement with the four outer petals. The petals are all concave in shape, and must be bulged out, as for the Tulip. Finish the stem with green paper, and add a few leaves to lie horizontally under the flowers.

**Decorative Uses.**

These pretty flowers can be made to form admirable candle-shades, by gumming the leaves to a mica candle-shade foundation. They also look well as a table decoration if laid upon looking glass (to represent water), and little bon-bon shapes may be fitted in the centre, in lieu of stamens, to hold sweets, chocolate, etc.

## CHAPTER X.

**NARCISSI, DAFFODILS, AND JONQUILS.**

**T**HE Narcissus, or Daffodil, is cultivated on account of the elegance of its flowers, which vary in colour in the different species from snow-white to the deepest yellow, and give out a delicious fragrance.

On account of their easy culture, they are common in our flower gardens, and have produced a great many varieties.

The leaves are narrow and flat, and about as long as the stem. The flowers are terminal, solitary, or in a cluster, never upright, but always inclining in one direction. The corolla is double; the outer envelope consisting of six petaloid divisions, while the inner part is cup-shaped, with the margin entire or variously indented. On this cup depends much of the beauty of the flowers. The cup disappears in the double variety. The stigma is long.

**THE TRUMPET DAFFODIL OR NARCİSSUS.****The Natural Flower.**

The Trumpet Narcissus (Fig. 87) consists of two distinct parts, namely the bell and the petals. The cup or bell is in the middle of the flower, and inside it are the stamens and pistil. There are six petals, of a pale yellow colour and oval in shape. They are arranged round the bell in two whorls of three. The stem is green, smooth, and hollow, and bends at the top where the flower joins it. There is no calyx, but the flower is protected by a sheath or bract until fully grown. The leaves are similar to long, coarse grass, and grow straight up from the root.

## The Artificial Flower.

### Method of Making.

**Cup.**—Cut a strip of yellow crêpe paper (604), 2in. by 2½in. Slope off in., as in Fig. 88, on each end, the crinkles to run across the width (2in.). Fold the strip round the finger, and gum the edge neatly over the other. Hold the join in position till dry.

In some Daffodils the edge of the cup is indented and curled; this is represented by notching and stretching the edge, or by rolling it backwards. The edge will pucker up and look indented like the natural flower. Lay aside the cup to harden whilst the stamens and pistil are being made. The stamens are six in number and yellow in colour; they are made exactly like those of the Tulip (pp. 73-75), but in yellow crêpe paper.

**Pistil.**—This is green, and is made on the end of the stem wire. Take a medium wire, 8in. long, and cover 2in. in pale green paper, as if covering a stalk wire. This represents the pistil; turn down the upper end to make a small ball.

**Mounting.**—Arrange the six stamens round the pistil and pass the stem through the cup, keeping the frilled end for the top of the flower; then gather the lower end of the cup tightly round the stem, just where the stamens end.

**Petals.**—The petals in the natural flower form an “involucre,” and can be cut in one circle if plain tissue be used; but as the flower looks superior when made in the crêpe (626) paper, it is better to cut the petals separately. Cut six petals, 2in. long and ¾in. wide, to the shape of Fig. 89. Add one at the time and wind with wire (Fig. 90), and arrange the three under-petals over the edges of the upper three.

**Sheath.**—There is no calyx, but a sheath. Take a strip of deep yellow tissue, plain, 2in.



Fig. 87. TRUMPET DAFFODIL OR NARCISUS.

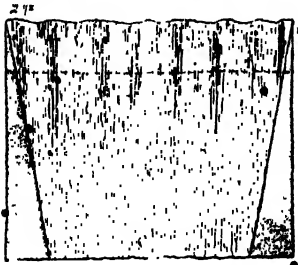


Fig. 88.—CUTTING CUP OF DAFFODIL.



by  $\frac{1}{2}$  in. Cut one end pointed like a petal, and place round the base of the flower; gather the straight end round the stem, and then finish with a strip of green paper.



Fig. 89.—CUTTING  
PETAL OF DAFFODIL.

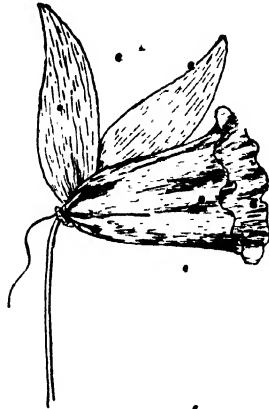


Fig. 90.—MOUNTING CUP AND  
PETALS OF DAFFODIL.

**Leaves.**—Cut three or four strips of dark green crêpe paper, 5 in. long and  $\frac{1}{2}$  in. wide; point the ends and bind them to the lower end of the stem.

All Daffodils incline in one direction; therefore bend the flower at right angles to the stem, about  $\frac{3}{4}$  in. from the base of the blossom.

**Buds.**—A roll of yellow paper, ensheathed in a twisted one of green with the yellow just peeping out, is a good representation of a bud.

#### Decorative Uses.

Trumpet Daffodils may be utilised in the manner indicated on p. 123.

### THE DOUBLE DAFFODIL.

#### The Natural Flower.

In the Double Daffodil (Fig. 91) the cup is absent. The centre is composed of pale yellow petals interspersed with some of a deep orange shade.

#### The Artificial Flower.

##### Method of Making.

**Stem.**—Prepare a stem wire by turning down  $\frac{1}{2}$  in. and covering in deep orange paper; this will form a foundation for the flower head.

**Centre.**—The centre is made of a strip of deep yellow crêpe paper (No. 1), 12 in. by  $2\frac{1}{2}$  in. Fold the strip in half four times. Scallop the four-folded strip

along the upper edge, and stretch out the crinkles to make a full edge by drawing the paper between the thumb and forefinger.

**Mounting.**—Take the covered end of the stem and around it loosely gather or wind the strip, slightly depressing the centre. When nearing the end, tighten the paper and shape the coil like an inverted cone. Secure the end of the strip with a touch of gum.

**Petals.**—The petals are the same in shape and colour as those of the Single Daffodil, but either six (Fig. 91) or twelve may be added. Arrange them twice round the centre and wind tightly with fine wire. Stretch each petal across the base of the width, to give a spoon-like shape, and turn their points inwards.

**Leaves, etc.**—Add a small brown leaf of plain tissue, for the sheath, and finish the stem as for the Single Daffodil with leaves.

#### Decorative Uses.

Both Double and Single Daffodils look most realistic if carefully made; and a few blossoms placed in a specimen glass with plenty of leaves, look most effective for table decoration. For fire-screens and fans they are also excellent.



Fig. 91.—DOUBLE DAFFODIL.

## THE JONQUIL ("MONARCH").

### The Natural Flower.

This is a bright yellow flower with cup and petals of the same shade. It is closely allied to the Daffodil, but is smaller, and several flowers proceed from the one stalk (Fig. 92 shows a single blossom).

### The Artificial Flower.

#### Method of Making.

**Bell.**—The centre is a yellow bell, the size of a small thimble, and is made from an oblong strip of plain yellow tissue paper, 1½ in. by 1 in., on the same principle as the cup of the Daffodil (p. 121).

**Stamens.**—The six short stamens are represented by six pieces of gummed thread, knotted at the end.

**Stem and Pistil.**—For the stem use fine wire 3in. long. Cover one inch of it in pale green paper. Arrange the stamens around it and fix firmly with wire.

**Petals.**—Make a circle 3in. in diameter, and fold into quarters; divide each quarter into three parts, and cut to shape, so that when unfolded it appears as



Fig. 92.—"MONARCH" JONQUIL.

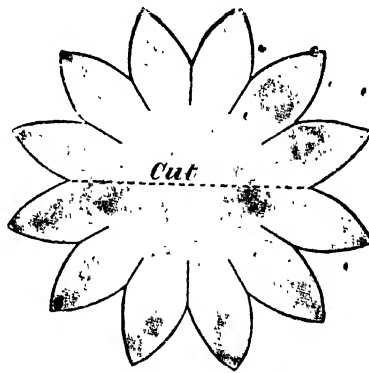


Fig. 93.—CUTTING PETALS OF JONQUIL.

in Fig. 93. Six petals are required, therefore cut the circle in half at the dotted line, and take one half for a flower.

**Mounting.**—Thread the pistil and stamens inside the bell. Gather the lower edge of the bell and bind with wire, as in Fig. 94. Curl the six petals on a pad or cushion with a knitting needle (Fig. 95), before mounting. This done, arrange the six petals evenly round the bell. Finish with wire and a strip of green paper, and bend the stem as in Fig. 92.

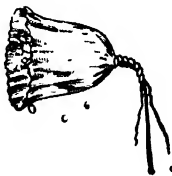


Fig. 94.—MOUNTING BELL OF JONQUIL.



Fig. 95.—CURLING PETALS OF JONQUIL.

**Sheath.**—About an inch below the flower add a pale brown leaf to represent the sheath.

Make six of these flowers, and then bind all the stalks together, about  $2\frac{1}{2}$  in. below the blossoms. Bind all the stems together to one thick stem, and cover in the usual way. The flowers should fall naturally and form a circle.

**Leaves.**—Add a number of long, grass-like leaves, cut in crêpe paper. Bind these to the lower end of the flower stem.

**Decorative Uses.**

Jonquils are useful for table decoration when placed in long-necked vases.

## THE PHEASANT-EYED NARCISSUS.

### The Natural Flower.

This is a beautiful, white, waxen flower. The petals are six in number, but broaden out instead of tapering. The centre bell is very small and contains six little yellow stamens.

**Method of Making.**

The Pheasant-eyed Narcissus is best represented in crêpe paper. It is made on the same principle as the Daffodils, each flower having a separate stalk.

**Petale.**—Take a strip of white crêpe paper, 5in. by 1½in. Fold into six equal parts and cut to shape.

**Pistil and Stamens.**—Make these as for the Jonquil, only shorter.

**Bell.**—For the bell, take one inch of crêpe paper, ½in. wide, and stretch one edge. Fold this round the stamens and add the six petals separately, overlapping the edges as in Fig. 96.

**Arranging.**—When finished, tip the edge of the bell with red ink, and flatten it out upon the petals, not protruding as in the Jonquil. Finish the stem with sheath and grass leaves.

**Decorative Uses.**

Pheasant-eyed Narcissi may be utilised as indicated under “Double Daffodils,” on p. 123.

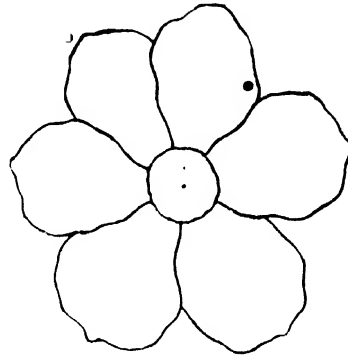


Fig. 96. PETALS OF PHEASANT-EYED NARCISSUS.

## CHAPTER XL.

**THE HYACINTH.****The Natural Flower.**

**T**HE Hyacinth (Fig. 97) belongs to the Lily order of flowers. It is of various shades of colour—white, pink, rose, yellow, blue, maroon, and purple. The individual flowers are bell-shaped, and are made separately. Each one has a little stalk, by which it is joined to the centre stem.

**The Artificial Flower.**

Nothing looks more charming in winter time than a row of coloured Hyacinth glasses on the window sash, therefore the artificial flower will represent the entire plant—root, bulb and flower.

**Method of Making.**

**Bells.**—For these use crêpe paper, heliotrope shade (620). They graduate in size, becoming larger towards the base. The entire flower spoke consists of three small closed blossoms at the top, and four whorls of three open ones down the stem. Cut the crêpe paper in strips as follow:—Top petals,  $1\frac{1}{4}$  in. by  $1\frac{1}{2}$  in. (three); 1st whorl,  $1\frac{1}{2}$  in. by  $1\frac{1}{2}$  in. (three); 2nd whorl,  $1\frac{3}{4}$  in. by  $1\frac{3}{4}$  in. (three); 3rd whorl, 2 in. by 2 in. (three); 4th whorl,  $2\frac{1}{4}$  in. by  $2\frac{1}{4}$  in. (three).

If plain tissue be used, then cut the petals in circles of the same radius, and after cutting the edge into six divisions, thread on the stalk and squeeze into bell shape. Finish each stalk with green paper.

Having cut the strips according to the measurements given, fold and cut each into six divisions, as in Fig. 98. Slope the sides slightly, as shown, and then roll each strip round the pointed end of a lead pencil, as in Fig. 99, and gum into bell shape. Then draw the pencil out and leave the flowers to dry.

Prepare all the bells in this way, and curl back the petals with blunt scissors or a knitting needle.

**Short Stalks.**—Cut fine wires, 3 in. in length, for mounting the flowers. Cover each wire, for 1 in., with pale green tissue paper; pass this end inside the bell

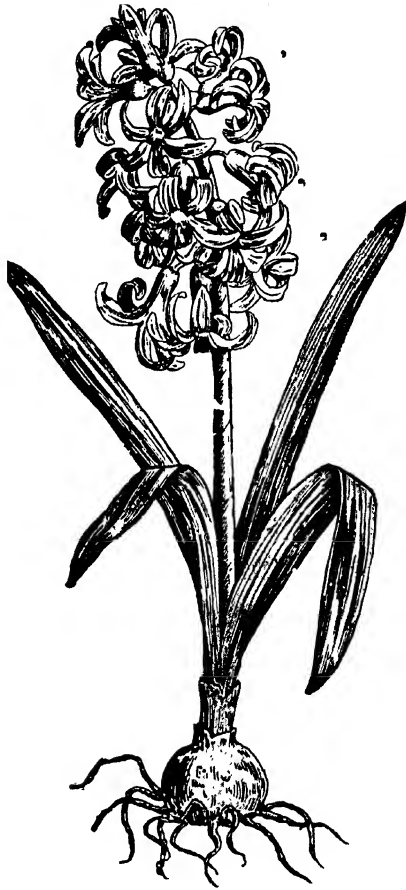


Fig. 97.—HYACINTH.

and fasten the base with wire, as in Fig. 100. Prepare all in this way, and finish the short stalk with green tissue as for an ordinary stem.

**Uppermost Flowers.**—A cluster of three unopened flowers forms the head; these are also made on separate stalks in the following way:—Take a piece of cotton wool the size of a pea; cover this in the same shade of paper, put

it inside the bell, and close the petals over it, as in Fig. 101, keeping them in place with a touch of gum. Make three of these closed buds, bind to the parent stem, and cover down *one* inch of the *four* wires in green tissue.

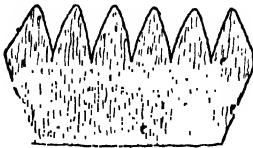


Fig. 98.—CUTTING PETALS OF HYACINTH.

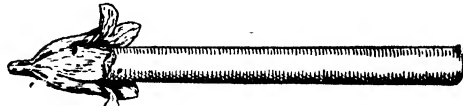


Fig. 99.—ROLLING PETALS OF HYACINTH.

**Mounting.**—At this point, add the whorl of three flowers next in size, bind to the stem, and bring the strip of green tissue down, the thickened stem for another inch. Add the remaining nine in whorls of three, at intervals of 1 in. below, and finish the stem with green tissue paper. Open the flowers and curl the petals backwards.

**Leaves.**—The leaves are long and lance-shaped, and are stiff and erect in character. They are represented in green crêpe paper, cut double and gummed together. Cut strips of crêpe paper, 7 in. long, the crinkles running the length of the leaf. Take a strip of the gummed reel paper, and fold the ungummed side together, thus giving a narrow strip with gum on both sides. Stick a green leaf to each side of this gummed strip, which will keep the leaf stiff and erect. Cut the leaf to shape, and arrange four of them around the base of the flower, as in Fig. 97.

**Root Fibres.**—Having affixed the leaves, the fibres of the root must be added. Tie several lengths of white crochet cotton to the end of the stem, so as to hang below in the hyacinth glass and represent the root-fibres.

**Bulb.**—Around the base of the stem and the join of the root-fibres, wind several layers of cotton wool, and keep them in place with cotton. Over this



Fig. 100.—MOUNTING FLOWERS OF HYACINTH.



Fig. 101.—UPPER (CLOSED) FLOWER OF HYACINTH.

foundation neatly gum a strip of brown crinkled paper, and press the wool to the shape of the bulb. Pleat up the top and bottom edges of the brown paper and wind to the stem with fine wire.

**Decorative Uses.**

The flower is now ready for a Hyacinth glass, and if water be placed in the glass and the cotton root allowed to float in it, no one could discern at a distance that the blossoms were not real. These flowers also look well in pots, but are not suitable for bouquets.

**LILIES OF THE VALLEY.**

These are made in much the same way as Hyacinths. They should be copied from the natural flower.



## CHAPTER XII.

**DAHLIAS.**

**T**HERE are several kinds of Dahlias, all of very rich colour and elegant design. The most striking in appearance are the Single, the Cactus, and the Pompon varieties. The flowers look most realistic if made in paper the exact shade of the natural blossoms.

**THE SINGLE DAHLIA.****The Natural Flower.**

The Single Dahlia is so called because it has only one whorl of petals (Fig. 102). It is a round, flat flower, with an orange centre of fine stamens about the size of a shilling. This centre is surrounded by eight equal petals, of a rich crimson, cardinal, maroon, or light yellow colour.

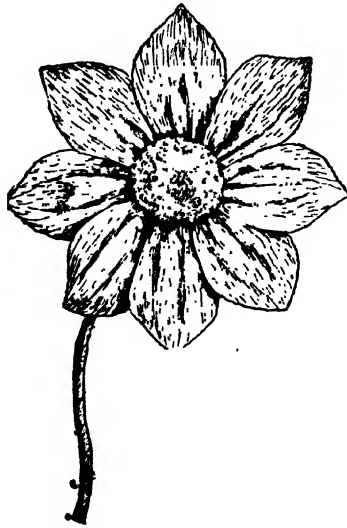


Fig. 102.—SINGLE DAHLIA.

### The Artificial Flower.

#### Method of Making.

The flower is made on the same principle as the Marguerite.

**Centre.**—Prepare a yellow centre of orange wool or finely fringed paper, as described for the Marguerite (p. 84); fluff the wool and cut to a flat shape, depressed in the centre.

**Petals.**—Each petal is somewhat the shape of a Rose leaf, and about 1 in. wide. Cut a strip of crêpe paper (615), 8 in. by 2 in. Fold the strip into eight equal parts, and cut all the petals at once to shape. Leave  $\frac{1}{2}$  in. uncut at the bottom, and pleat up the petals so that each overlaps the next. Arrange them evenly round the yellow centre and bind with wire.

**Calyx.**—Cut two strips of green crêpe paper, 1 in. by 2 in., and fold each into eight equal parts. Shape each "sepal," and gum the two strips round the under part of flower, allowing the ends to fall freely and curl backward.

**Stem.**—Finish as for Stem No. 1 (p. 57).

#### Decorative Uses.

Single Dahlias may be utilised as indicated on p. 114.

## THE CACTUS DAHLIA.

### The Natural Flower.

The Cactus Dahlia has long flowing petals, which curl over at the sides, giving them somewhat the appearance of being tubular (Fig. 103).

### The Artificial Flower.

#### First Method of Making.

**Petals.**—These are best represented in crêpe paper, cut in strips of graduated widths, with petals rolled or curled longitudinally. They may be twisted, curled, or spiky in character. The last-named kind are rolled up so as to form a series of beautifully arranged tubes, open at the tip and tinged in a different shade of colouring. Either kind are made on the same principle, the only difference being in the construction of the petals. The beautiful shaded crêpe papers are recommended for these as follow:—

1. **CURLED PETAL VARIETIES.**—White tinged with purple (1018), deep salmon (1017), reddish bronze, pure white, crimson, pale rose (1102), clear yellow (1100), pinkish salmon (1015).

2. **TWISTED PETAL VARIETIES.**—Bright orange (617), rich crimson (653), soft yellow (623), deep yellow (604), bright pink (601), buff yellow (622), scarlet (614), carmine (616).

3. SPIKY PETAL VARIETIES.—Pure white tipped with lavender, terra-cotta, plum.

Choose one of the above colours in crêpe paper, and cut strips of graduated width as follow :—

- (1) 2in. by 1in. Fold into eight and cut to shape.
- (2) 3in. by  $1\frac{1}{2}$ in. Fold into eight and cut pointed ends



Fig. 103.—CACTUS DAHLIA.

- (3) 4in. by 2in. Fold into eight and cut half-inch petals.
- (4) 5in. by  $2\frac{1}{2}$ in. Fold into ten and cut half-inch petals.
- (5) 6in. by 3in. Fold into twelve and cut inch petals.
- (6) 7in. by  $3\frac{1}{2}$ in. Fold into fourteen and cut half-inch petals.

To *curl* the petals, roll each lengthwise round a pencil or knitting needle, and tightly pinch the ends, or draw over closed scissors as if curling a feather.

To *twist* the petals, roll obliquely round a knitting needle, and pull out as if undoing a curl.

To *spike* the petals, roll tightly from the end corner as if spill-making.

**Mounting.**—Prepare all the strips in the same way, and then mount them as follows :—Make an egg-shaped heart of wool, and cover it in crêpe paper of the same colour as the flower. Around the heart arrange the Strips 1 and 2, and with a touch of gum stick the petals of the first strip to the heart. Add Strips 3, 4, 5, and 6 in order around the heart, and bind each separately as it is added. Then make a calyx.

**Calyx.**—Cut a circle, 2½ in. in diameter; fold it into half, quarters, and eighths. Cut to the shape of the petals. Open the circle and thread the stem of the flower through the centre. Push up to the base of the flower, and gum the under-side to the last set of petals.

**Stem.**—Complete as for Stem 1 (p. 57).

**Leaves.**—The leaves of Dahlias must first be drawn on paper, the transparent waxed paper laid over the drawing, and the outline traced, before cutting out. Add fine wire for the midrib and stem, and twist on to the stem of the flower.

### Second Method of Making.

The spiked variety of Dahlia may also be made in plain tissue paper of suitable colours, in the following way :—

**Petals.**—Cut twelve circles 4 in. in diameter. Fold each separately four times (making sixteen divisions), round off the corners, and notch each slightly in the centre. Cut down each crease to within ½ in. of the centre.

Take each division and roll tightly round a knitting-needle; draw out the knitting-needle, and leave each section like a tightly-rolled spill. Repeat this process until all are curled.

**Mounting.**—Make a small ball head, and cover with paper of the same colour, as directed for the Poppy (p. 62); thread each circle through the centre on to the stem and press each upwards round the ball head. Push the circles up tightly to form a compact flower head, and then bend the stem wire once or twice to form a kind of knot underneath, so as to prevent the circles from slipping down the wire. This wire knot forms a good foundation for the calyx.

**Calyx.**—Cut a circle 2 in. in diameter, fold into eight, and cut to shape, so that when opened it forms an eight-pointed star. Thread on to the stem, and gum to the last circle of petals, leaving the pointed ends free.

**Stem.**—Finish the stem by covering with green paper, as directed for Stem 1 (p. 57).

**Decorative Uses.**

Cactus Dahlias may be utilised in various ways, as indicated on p. 114.

## THE POMPON DAHLIA.

### The 'Natural' Flower.

The Pompon Dahlia (Fig. 104) is a large, double kind, and forms a very effective flower if carefully made. The flower is round, and the petals graduate in size from the centre, which, unlike those of Asters and Daisies, is raised. Many beautiful tints are exhibited in this flower, *e.g.*, gold, terra-cotta, maroon, claret, pale yellow, white, pinkish red, and violet.



Fig. 104.—POMPON DAHLIA.

### The Artificial Flower.

**Method of Making.**

**Petals.**—The flower is made of twelve graduated circles. Cut four circles 2in. in diameter, four 3in. in diameter, and four 4in. in diameter. Fold each circle into sixteen equal parts, two circles at a time. Then cut the segment to shape by rounding the corners and cutting down the folds to within

in. of the centre. Open the circles and separate. Take each division and twist tightly to form a little cup. Fold each circle in the same manner. Another method is to place the circles on a pad, and with a moulder or the round end of a bone needle, to hollow each petal into a cup shape.

• **Centre.**—Make a small ball head, and cover in the same coloured paper as used for the flower. •

• **Mounting.**—Thread the circles up the stem as for the Field Daisy (p. 79), according to size, beginning with the smallest. Pinch the petals well round the centre, so that they form a series of little cups. Add a circle of green paper about the size of a penny, and gum this to the last disc. Thicken the stem with wool and finish with a strip of green paper, gummed top and bottom, according to Stem 2 (p. 57).

**Decorative Uses.**

Pompon Dahlias may be utilised in various ways, as indicated on p. 114.

## CHAPTER XIII.

### THE CORNFLOWER.

#### The Natural Flower.

**T**HE Cornflower (Fig. 105) belongs to the *Compositae* family. It is a blue flower with a purple and black centre. The flower is tubular and the petals are five-toothed. There are five stamens. The leaves are alternate, long, and of a dull green colour.

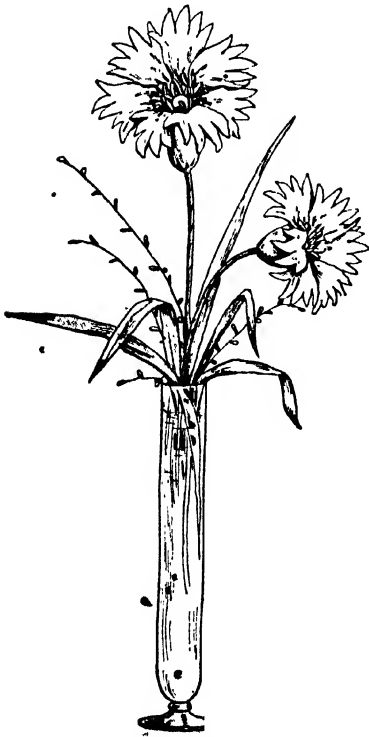


Fig. 105.—CORNFLOWERS.

#### The Artificial Flower.

##### Method of Making.

The large perennial Russian Cornflower may be imitated in the following colours:—Blue, white, flesh pink, pale blue, purple, rose, and sulphur. All these colours represent varieties of the Wild Corn Bluebottle, and may be made up exactly in the same way.

**Centre.**—Take five lengths of fine wire or thread and make a knot at the end of each. Cut all five 2in. in length and twist together for the stamens. Bind these securely to the end of the stem wire.

**Disk.**—Take a strip of very dark purple or plain black tissue paper, 2in. by  $\frac{1}{2}$ in., and cut half-way across into a very fine fringe. Cotton may be used instead if preferred. Arrange the fringed strip or cotton round the stamens, and wind tightly with wire, as in Fig. 106.

**Petals.**—Use Cornflower blue tissue (plain, 38 and 39). Cut a strip, 4in.

by  $1\frac{1}{2}$  in., and fold it into seven equal parts. Notch the top edge into five tooth-like points. Then cut down the folds for  $1\frac{1}{4}$  in., leaving  $\frac{1}{2}$  in. uncut.

Open the strip, take each petal separately and give it a tight twist round at the base, as in Fig. 107. This narrowing at the base gives the tube-like effect of the natural flower. Prepare all the petals in this way.

**Mounting.**—Pleat up the seven petals and arrange as one whorl round the centre disk. If a double variety is wanted, treat a second strip similarly, and place it underneath the first set of petals, so that the lower petals fill the gaps between the first set.



Fig. 106.—CENTRE OF CORNFLOWER.

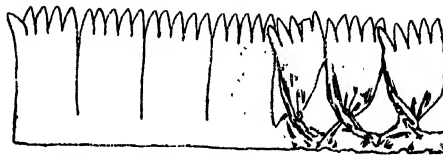


Fig. 107.—TWISTING PETALS OF CORNFLOWER.

**Calyx.**—The calyx has a bottle-shaped appearance. To obtain this effect, place a layer of cotton wool round the stem, after the petals have been mounted and wired, and then wind the wool very tightly with reel wire, just under the head and again at the base. Cover this "bottle" with green paper notched at the top, and gum the edges well over.

**Stem.**—Finish the remainder of the stem in the usual manner.

#### Decorative Uses.

Cornflowers look very pretty when tastefully arranged in specimen glasses as shown in Fig. 105.

### THE MARSH THISTLE.

This flower, which has purple five-cleft florets, and numerous stamens, is similar to the Cornflower in appearance.



## CHAPTER XIV.

### *CARNATIONS AND PINKS.*

#### THE CARNATION.

**A**MONG the many blossoms suitable for artificial representation, none are more beautiful than the Carnation. There are many varieties of this flower, but the best known are the Flake, Picotee and Clove. The Pink is very closely allied to the Carnation, but is not such a choice blossom.



Fig. 108.—CLOVE CARNATION.

### The Natural Flower.

Flake Carnations have a white ground with deep stripes through the petals. Picotees have a white or yellow ground, and are delicately marked on the margins with pink or some other colour. Cloyes are self-coloured, and these are here taken for artificial representation (Fig. 108).

### The Artificial Flower.

#### Method of Making.

**Materials.**—These flowers look most realistic made in crêpe paper, but the plain tissue also serves to make them effectively. The materials required are:—A strip of deep crimson crêpe paper (ruby, 615), for the petals; a firm wire, 6in. long, for the stem; green crêpe paper, for the stem and calyx (moss, 613); and florists' wire for binding.

**Petals.**—The strip of paper, 16in. long and 2in. wide, must be cut lengthwise of the roll, so that the crinkles run across the width. Fold the strip in half repeatedly, so as to make sixteen divisions, 1in. wide. The divisions may be cut approximately or by measure without folding. Make a cut  $1\frac{1}{2}$ in. deep at each division. Round off the corners and snip the edges into a fine fringe. Twist each section tightly round once or twice and pull out the petal, as in Fig. 109.

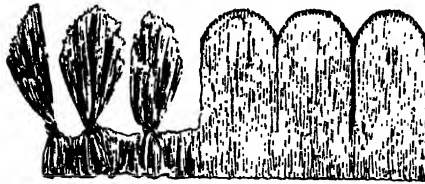


Fig. 109.—MAKING PETALS OF CARNATION.

**Stamens.**—For these, fold a square of yellow paper (2in.) into four, and cut down  $1\frac{1}{2}$ in. into a fringe, or knot coarse “whity-brown” thread at the end and dip in gum for stiffness.

**Mounting.**—Fasten the stamens to one end of the stem, turn down and twist the end. Around this as a centre wind the strip of petals, making the centre close, and arranging the outer petals more loosely but with greater fullness. Bind the whole to the stem with wire.

**Calyx.**—Cut a piece of green crêpe paper, 1in. wide and  $1\frac{1}{2}$ in. long, and fold in halves, quarters, and eighths. Curve the corners and cut into points. There will be eight points when the strip is opened. Six points are required for the calyx,

of the flower, and gum the two flaps neatly over each other. A ready-made culot slipped over the calyx gives a superior finish.

**Stem.**—Finish the stem by twisting a strip of crêpe paper  $1\frac{1}{2}$  in. wide smoothly down it. When finished, take the petals separately, stretch them open with the fingers, and arrange them naturally.

**Decorative Uses.**

Carnations and Pinks may be utilised as indicated on p. 143.

## THE PINK.

### The Natural Flower.

The Pink (Fig. 110) is altogether smaller than the Carnation. It is seen chiefly in white, pink, and pale heliotrope.



Fig. 110. - PINK.

### The Artificial Flower.

**Method of Making.**

**Materials.**—The materials required are:—Circles of white tissue, 3 in. in diameter, wire and strips of green paper for the stems, and a green circle for the calyx.

**Petals.**—For these use circles 3 in. in diameter. Fold each circle in half four times, round the edges and snip into a fine fringe, as in

Fig. 111; then cut a curved section from each side, as in Figs. 112, 113. Open the circle, lay it upon a pricking pad, and with a knitting needle crinkle each petal down the centre. Prepare six to eight circles in this way for one flower.

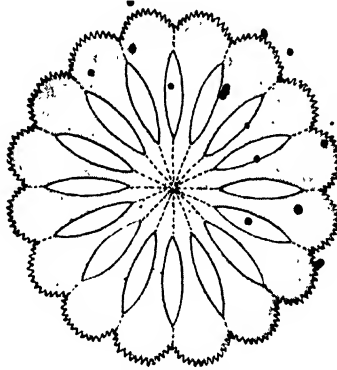


Fig. 111. CIRCLE OF PETALS FOR PINK.

**Mounting the Petals.**—Take a strand of white crochet cotton, 3in. long, double it in half, and twist one end of the stem over the middle, as in Fig. 114. Dip these stamens in gum to stiffen them. Place a layer of wool round the wire, and wind tightly to an egg shape to form the thick calyx of the flower (Fig. 115).

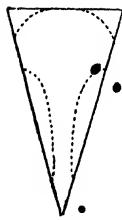


Fig. 112.—HOW TO CUT PETALS OF PINK.



Fig. 113.—PETALS OF PINK, CUT.



Fig. 114.—COMMENCING STEM OF PINK.



Fig. 115.—STEM OF PINK WITH CALYX.

Take one circle, thread it through the centre, pass it up from the lower end of the stem, and press it tightly round the wool foundation and stamens. Thread up all the circles separately in this way, and pinch tightly to the base of the preceding ones. By pinching each circle separately, the petals

fall more naturally, and have a distinct arrangement of their own. If all the petals are threaded and compressed at one time the flower becomes hard and compact, and unlike the real blossom.

When all the circles have been threaded, and the lower portion of the flower has been squeezed tightly, according to the instructions given above, wind the base with florists' wire to give a hard and firm foundation to the calyx, as in Fig. 116.

**Calyx.**—Make the calyx like that of the Carnation, cutting in deep points. These points may curl back, in order to give a more natural appearance to the flower.

The manufactured culots, sold for Roses, are excellent substitutes for the home-made calyx, and give a finish to the flower.



Fig. 116.—PETALS OF PINK,  
MOUNTED, WITH CALYX.

**Stem.**—Wind the stem round with a strip of green paper, and fasten the end with gum. Pull out the petals and arrange naturally. The flower is now finished.

**Buds** are made in the same manner, with fewer circles and of a smaller size ( $2\frac{1}{2}$  in.). The calyx is cut much deeper, and gummed to the outer circle, allowing only a small portion of the flower to show.

**Finishing the Flower.**—Take the flower in the left hand, and brush the top edges lightly with a little red ink. This gives a very effective finish.

**Leaves.**—These are like long blades of grass. Cut a fringe of crêpe paper (the way of the crinkles), about  $\frac{1}{2}$  in. wide. Draw the narrow pieces

separately over the edge of the scissors to curl them, and add three or four leaves to each flower.

**Decorative Uses.**

• These flowers are most effective when set in a small pot of mould with plenty of foliage; they may also be used for table decoration and for millinery purposes.

## CHAPTER XV.

### CLIMBING PLANTS.

#### THE CONVOLVULUS.

##### The Natural Flower.

**C**ONVOLVULUS ARVENSIS, the wild hedge-climber, bears a beautiful but fragile blossom of a white or a delicate heliotrope colour. Its stem is twining, with the leaves arranged alternately around it.

##### The Artificial Flower.

The Convolvulus is most naturally represented in long trails, which are extremely effective when mounted on string with a considerable number of leaves.



Fig. 117. -- CONVULVULUS.

##### Method of Making.

**Flower.**—The flower is in one piece (Fig. 117), and is best represented in crêpe paper—white, pink, or violet. Cut a piece of the paper, 3in. by

2½ in., the crinkles to run lengthwise (3 in.). Take the two 2½ in. edges, paste them together to form a tube, and leave to dry. (See Daffodil Cup, p. 121).

**Stem.**—Pliable wire, string, or twine is best for the stem of this flower. String is to be preferred if a long trail of flowers is to be made, because it will hang more naturally. At the end of the stem, fix two gummed threads 2 in. long, as stamens (see stem of Pink, Fig. 114).

**Mounting.**—Pass the stamens inside the tube, draw the lower edge tightly together, and bind round the stem very neatly; stretch the folds of the top edge and roll back and flatten out as in the real flower.

**Calyx.**—Cut a strip of dark green paper, 1 in. by ½ in. Narrow off the sides, and cut the top edge into deep notches. Paste this strip round the base of the flower, the notches fitting up round the flower, and the base tapering off to the stem.

**Finishing.**—Cover the stem with green Berlin wool or tissue paper; add leaves at every inch down the stem, and flowers and tendrils at intervals.

#### Decorative Uses.

These trails are nice for fancy dress adornment, or for decorating the home at Christmas and other festival times. Stripes and coloured edges may be added by painting in water-colour.

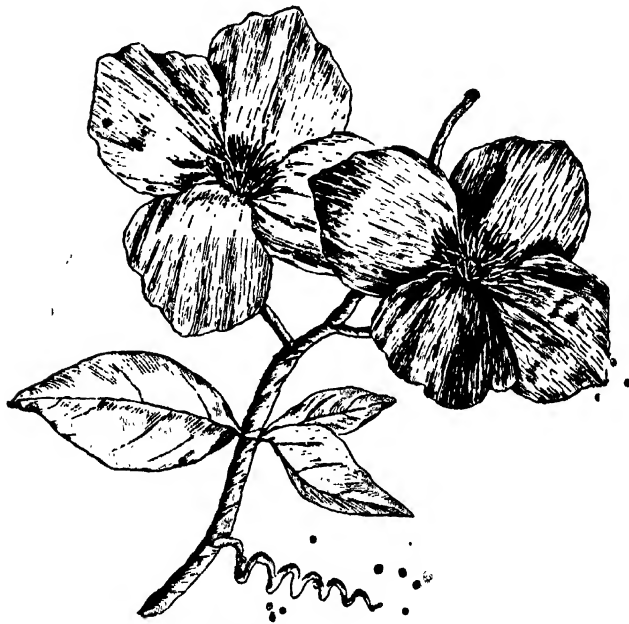


Fig. 118.—CLEMATIS.



## THE CLEMATIS.

### The Natural Flower.

These beautiful climbing plants (Fig. 118) are to be seen on walls, trellis work, arches, rockwork, or stumps of old trees, and their richness of floral colour, surrounded by green foliage, forms a beautiful combination for artificial representation.

### The Artificial Flower.

#### Method of Making.

**Materials.**—There are many varieties of Clematis, and the most striking colours of paper for their imitation are:—Dark violet-purple (630), crimson violet (618), claret-purple (632), pure white (600), rich blue (629), creamy white (624), mauve (620), claret-red (619), and bright red (614). Any of these may be chosen for the flower, but deep violet, being the commonest, is selected for description here.

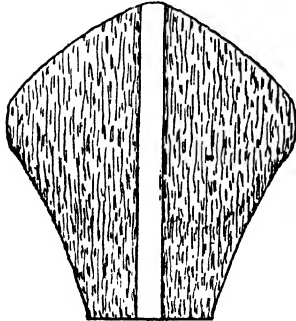


Fig. 119.—PETAL OF CLEMATIS.

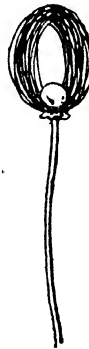


Fig. 120.—STAMENS OF CLEMATIS.

**Petals.**—For these use deep violet crêpe paper (630). The four petals are of equal shape, and are placed in pairs opposite each other in the form of a Maltese cross. They are cut separately and added one at a time.

Cut four oblongs, 2½ in. by 1½ in., place the four together, and cut out the four petals to the shape of Fig. 119. In the centre of each are three deep grooves running the whole length of the petal. To represent these, cut a ¼ in. strip of the gummed reel paper, and stick down the centre of each. Then place the right side of the petal uppermost on a felt pad, and press a knitting needle down the centre and again on each side of the central line. These three indentations should be made over the gummed strip which is on the under-side of the petal.

**Centre.**—There is a small yellow ball centre, surrounded by fine thread-like stamens. Turn down the end of the stem wire, cover it in wool, and make a ball about  $\frac{1}{4}$  in. in diameter. Cover this in yellow paper, and around it arrange a number of pale green silk threads, thus: wind several strands of silk round two fingers, slip off the loop and double it, and then wire it round the ball head (Fig. 120). Cut the silk loop and flatten out the threads *after* the petals have been added. A white Clematis should have yellowish-green stamens.

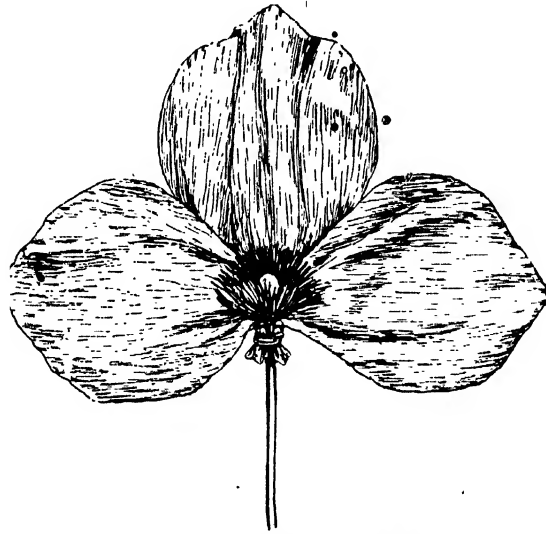


Fig. 121.—MOUNTING PETALS OF CLEMATIS.

**Mounting.**—Arrange two petals opposite each other on the stem, and then the second pair opposite and in the spaces between the first pair (Fig. 121 shows three petals mounted).

**Tendrils.**—These flowers have tendrils similar to those seen in the Sweet Pea. To make a tendril, take 5 in. of fine wire, and cover it like a stem in green paper. Wind the covered wire round a pencil or knitting needle, as in Fig. 122. Slip off the coil and draw the ends out nearly straight. Join

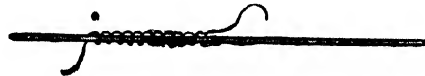


Fig. 122.—MAKING TENDRIL FOR CLEMATIS, ETC.

one end to the stalk, about an inch below the flower (Fig. 118), and then add two leaves,

Several of these sprays should be wired to a string, and all the joins covered in dark green or brown paper.

#### Decorative Uses.

The Clematis is a flower that must be used as it is seen naturally, and therefore should not be seen separately, or as a cut flower. Trails of Clematis with leaves should be made, and these may be utilised for many purposes in home decoration.

### THE PASSION FLOWER.

#### The Natural Flower.

This beautiful flower (Fig. 123) obtained its name from the fancied resemblance of its parts to the instruments of Our Saviour's Crucifixion. The

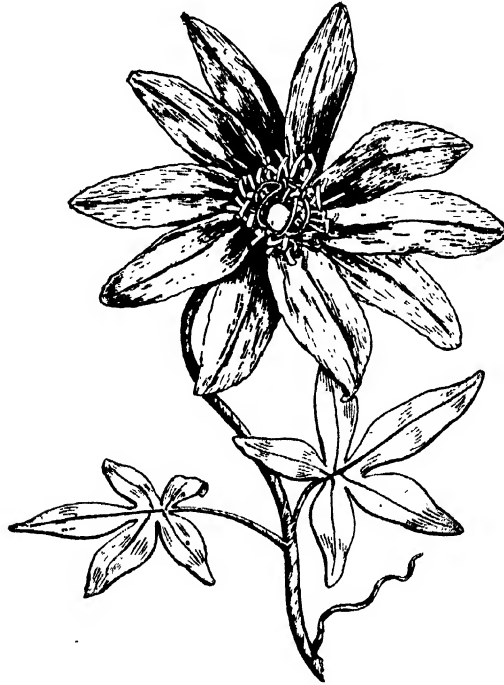


FIG. 123.—PASSION FLOWER.

flowers are large and exceedingly curious; they are only of one day's duration, generally opening about 11 or 12 o'clock and gradually closing the next day, when they assume a decayed appearance, and are succeeded by new flowers.

The flower is large and spreading, with ten petals of a white, pale blue or lavender shade. The calyx is widely spreading and divided into ten

sepals, one being attached to the under-side of each of the coloured petals. In fact, there is a divided opinion among botanists as to the nature of the floral envelopes of the Passion Flower, and some consider the parts called petals as being only the inner divisions of the calyx. The stem is woody and provided with tendrils. The stamens are five in number. To the base of the calyx is attached an interior crown, composed of a great number of filaments.

### The Artificial Flower.

#### Method of Making.

**Petals and Sepals.**—For these use white (628), lavender (620), or pale blue (606) crêpe paper. Cut two strips of the tint selected, 6in. by 2in., with the crinkles running the short way, for the coloured petals. Cut also two strips of green crêpe paper, 5in. by 1½in., to correspond for the green sepals. Fold each strip into five equal parts, and cut to the shape of Fig. 124. The sepals are slightly smaller than the petals and are to be attached to them. Open the two strips of five petals, to the back of each gum on a green sepal (Fig. 125), and leave to dry.



FIG. 124. PETAL OF PASSION FLOWER.

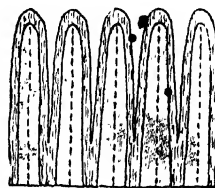


FIG. 125. SEPALs GUMMED ON PETALS OF PASSION FLOWER.

**Centre.**—Take the stem wire, turn down 1in., cover this in wool, and make a ball-shaped head. Cover the ball head in green paper. From this ball five stamens, with flat heads, spring out.



FIG. 126. MOUNTING STAMENS OF PASSION FLOWER.



FIG. 127. CENTRE OF PASSION FLOWER.

**Stamens.**—Cut five fine wires 2in. long. Turn each at the head to T shape, and then twist over it neatly a narrow strip of brown paper, or wind over in brown Berlin wool. Join the five stamens to the pistil just below the ball head, as in Fig. 126.

The ball is surrounded by a very finely-cut fringe of violet threads. These may be made from strips or circles of plain tissue, as follows:—

Strip 1 (1in. wide), violet plain tissue, or one circle fringed, ½in. radius.

Strip 2 (1½in. wide), white plain tissue, or two circles fringed, 1in. radius.

Strip 3 (1¾in. wide), violet, plain tissue, or three circles fringed, 1½in. radius (see Daisies in Chapter VII.).

Fringe the edges very finely; thread them up the stem in order, and push up well round the green pistil, as in Fig. 127. A long strip finely fringed and coiled round three times will do as well.

**Arrangement of Petals.**—Take the two whorls of five petals with sepals attached, and crease each petal up the centre, the green sepal to be outside. Crease both strips in this manner. Arrange the first strip evenly round the stem and fix firmly with wire. Add the second strip, so that the five under-petals fill the spaces between the first set. Push these two strips well together so that the petals closely adjoin. Arrange the petals evenly and finish off the stem with a strip of *brown* paper instead of green.

**Stem, etc.**—The Passion Flower being a climbing plant, string or pliable wire must be used for the stem, and some leaves added.

#### Decorative Uses.

Very pretty clusters or trails of Passion Flowers might be made for dinner table decoration, or to ornament photograph frames, pictures, etc.

## THE SWEET PEA.

### The Natural Flower.

These blossoms have been named "papilionaceous," from some fancied resemblance to a butterfly on the wing (Fig. 128). There are five petals, which have special names as follow:—The large one at the back is called the "standard"; the two at the sides are the "wings"; and the two joined in front constitute the "keel petals." It will therefore be seen that three of the five petals are free, while the two others are joined or coherent. The colour of the flower is purple, rose, white, yellow, or variegated. The stem is weak and climbing. The Sweet Pea reaches a height of 4ft. or more.



FIG. 128.—SWEET PEA.

White or Dutch Clover, French Bean and Scarlet Runner blossoms are of similar construction.

### The Artificial Flower.

#### Method of Making.

**Materials.**—Tissue paper in three shades; string and fine wire for the stem and tendrils; and green tissue or crepe paper for the stems. The colours of the flower may be: (1) a white keel or centre, with wings and standard petals

in two shades of heliotrope; (2) a yellow keel, with wings and standard petals in two shades of rose colour; or (3) a pink keel, with wings and standard petals of white.

**Petals.**—Cut an oblong 3in. by 2in. of each of the three coloured papers chosen for the flower. Fold each strip in half, thus making an oblong 1½in. by 2in. (Fig. 129). Place a shape on each folded piece as in Fig. 129, pencil the outline, and then cut to shape.

**Keel.**—Take the piece intended for the centre (yellow), and gather the cut edges closely in the fingers, as far as the rounded corner; pass the end of the fine stem wire inside, and with fine florist's wire or cotton wind the keel petals securely to the stem as in Fig. 130.



Fig. 129.—CUTTING PETALS OF SWEET PEA.



Fig. 130.—CENTRE OF SWEET PEA.

**Wing Petals.**—The pale shade of pink tissue is required for these. Open the cut edges and place the keel centre inside, taking care that the *folded* portion is outermost, because in the real flower these inner petals are coherent. Gather the edges round the base and part of the side and wind round with fine wire or cotton to the keel.

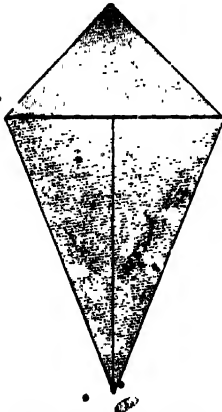


Fig. 131.—MAKING LEAF OF SWEET PEA.



Fig. 132.—LEAF OF SWEET PEA FINISHED.

**Standard Petals.**—The outer petal is next attached. Only the lower portion is fastened to the stem.

**Stem.**—Wiry string is best for mounting this flower, the plant being of a clinging nature, and many blossoms and leaves can be attached to make a trail; but a fine wire can be twisted round the string to impart a little firmness. Cover the string with a strip of green crêpe paper ½in. wide, and leave a corner like a sheath to envelop the flower. Bend the flower at right angles to the stem.

**Tendrils.**—These are made of covered wire, twisted round a pencil or knitting needle (see Fig. 122, p. 147). They add much to the delicacy of the foliage, and as they are easy to make, a good many should be used.

**Leaves.**—Cut a 4in. square of green tissue paper. Fold two adjacent sides together as in Fig. 131. Fold this again in half, lengthwise, pleat up the width

and twist tightly as in Fig. 132. The size and shade of the leaves may be varied to suite the taste. Make several such leaves in different sizes and add to the main stem, as indicated in Fig. 128.

#### Decorative Uses.

These flowers are very rich-looking made in crêpe paper, and bunches of them tied with satin ribbon form a pretty adornment for the cover of a sachet, handkerchief box or other toilet requisite made of crêpe paper.

### HOPS.

#### The Natural Flower.

The Hop is a well-known British twining plant, rising to a considerable height over bushes and small trees; it scarcely needs description.

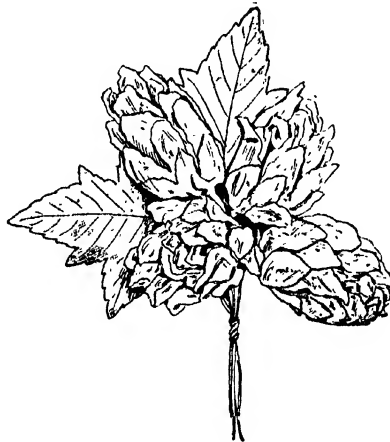


Fig. 133. —Hops.

#### The Artificial Flower.

Hops (Fig. 133) are very realistic in the waxed tissue paper. They are made spirally on the same principle as the Clover (see p. 162), and cut and curled like the petals of the Chrysanthemum.

#### Method of Making.

**Petals.**—Use green waxed tissue (W.O.X.). Cut this into strips 10in. by 2½in. As a half sheet of tissue measures 20in. long and 15in. wide, a half sheet of paper will make twelve Hops. Cut the top edge obliquely from 2½in. to 1in. in width. Fold each strip lengthwise into sixteen divisions, cut the top edge to shape, and slit down the creases to within ¼in. of the lower

edge (Fig. 134). Lay the open strip on a pad, and stroke down firmly the centre of each petal, to pucker and curl the edges.

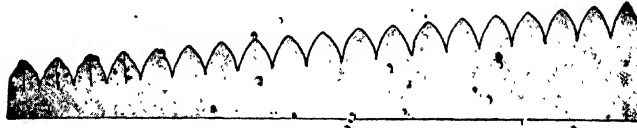


Fig. 134.—MAKING PETALS OF HOPS.

**Mounting.**—Take a piece of cotton wool and roll it between the hands to a lozenge shape; then take the wide end of the strip, lay the wool to the uncut edge, and roll round and round, keeping the lower edge straight and the petals graduated to form a cone shape. Pass the stem wire round the base and twist firmly. The petals must curl towards the centre. When finished, put the finger inside and press out the base of the flower to resemble an acorn shape.

Add several Hops of different sizes and of different lengths of stem together to form a cluster and then mount with leaves.

**Leaves.**—Dark green glazed paper (W 14) is required for the leaves. Draw the leaf full size and lay the pattern on the unglazed side of the paper. Draw round the outline and cut to shape. Crease down the centre to form a midrib; then lay on the pad, and mark in the veins. Prick a hole in the midrib, near the apex of the leaf, and through this thread a fine stem wire. Bring the ends of the wire down the back and front of the leaf and twist together for the stalk.

Hops can be made of any size and in any shade of green according to their growth. Young Hops should be lighter in colour than full-grown ones; in fact, the principle should be followed in all leaves.

#### **Decorative Uses.**

Clusters of these effective flowers tied with satin ribbon, are very pretty for draping curtains, etc., and trails of them sewn round a strip of figured paper 27in. by 12in., make a beautiful table centre.



## CHAPTER XVI.

### *PETUNIAS, BEGONIAS, AND ANEMONES.*

#### THE SINGLE PETUNIA.

##### The Natural Flower.

**T**HE Petunia is very like a long slender Convolvulus, and may be made similarly (see p. 144), but in a greater variety of colour—white, rose colour, violet, etc.

##### The Artificial Flower.

###### Method of Making.

**Flower.**—Cut a piece of crêpe paper (618) 4in. by 6in. Fold into five equal parts and cut off the corners; this, when opened, will give five curves. Slope away the sides and cut out four sections or gores between the petals, as for the Pink (Fig. 111, p. 141), to narrow for the tube. Paste the edges together, where the sections were cut out, to give the long and slender tubular appearance of the flower, as in the Long Lily (Fig. 84, p. 117). The crinkles must run the length of the flower (4in.).

**Mounting.**—Take the stem, add two stiff gummed thread stamens by passing the end of the wire over the centre of 4in. of thread, which will give two stamens 2in. in length, as for the Pink (Fig. 114, p. 141). Place these inside the tube, press the narrowed portion tightly round and fix with wire.

Hold 1½in. of the tube tightly in the left hand, turn back the uncut scalloped portion of the flower, then pull out the crinkles and turn back. The centre opening should be small, just showing the ends of the stamens, and the five petals should be stretched and puffed up from underneath to look like five raised petals. If the thumbs be drawn across the centre of each petal underneath, this will give the puffed appearance.

Add a green deep notched cup as for the *Convolvulus* (p. 145), and finish the stem with green paper or rubber tubing. Splashes of colour should be added, copying from the natural flower.

#### Decorative Uses.

*Petunias* may be utilised in the same way as *Begonias* (see p. 156).

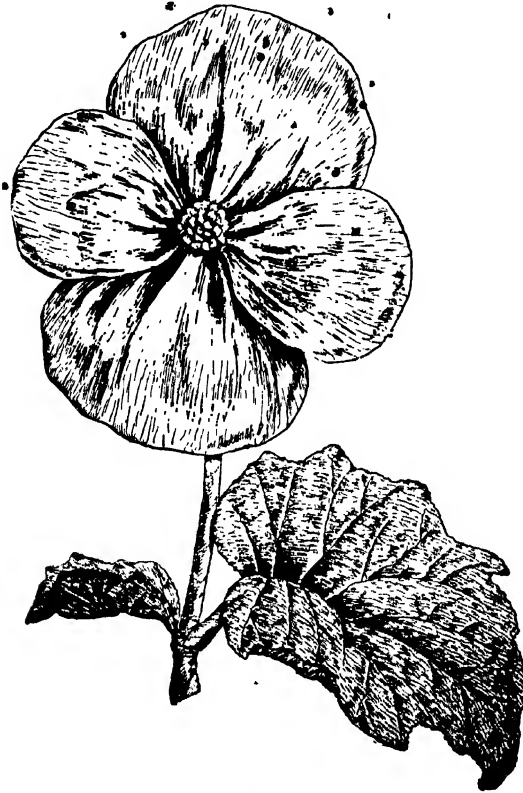


Fig. 135.—SINGLE BEGONIA.

### THE SINGLE BEGONIA.

#### The Natural Flower.

Closely allied in structure to the *Clematis* is the handsome *Begonia* (Fig. 135). The leaves of the plant are broad and obliquely heart-shaped; their under-surface is of a rich crimson, whilst the upper part is intersected by numerous veins, giving the tissue of the leaf a raised or puffed appearance. These beautiful leaves are sold for decoration, and with a flower added become still more effective.

## The Artificial Flower.

### Method of Making.

**Petals.**—For both the two large and the two small petals, use coral pink (601 and 602), terra-cotta (619), white (600), yellow (608), or scarlet crêpe paper.

Cut them to the shape shown in Fig. 136. As the flower has a firm, waxed appearance, the petals are best cut double and the edges rolled and turned over as for the Arum Lily (p. 109).

**Centre.**—The centre is composed of closely-cut strands of yellow wool, snipped to an oval shape and made firm by being brushed lightly with gum.

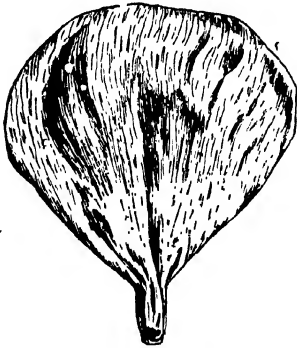


Fig. 136.—PETAL OF BEGONIA.

**Mounting.**—Add the two smaller petals first, opposite to each other, and then the two larger ones, at right angles to the first pair. When finished, the petals should be curved with the finger underneath, and the edges turned well over.

Finish the stem with rubber tubing, and mount the flower to a set of the artificial Begonia leaves sold by fancy drapers.

### Decorative Uses.

The Petunia and Begonia are best utilized on large fans, fire-screens, or any large flat surface needing decoration.

**Note.**—In the case of any flower with a hard yellow centre this feature can be artificially represented in wool, cut to shape and dipped in gum to harden. Several such centres prepared ready for use will be found useful for various flowers.

## THE DOUBLE ANEMONE.

### The Natural Flower.

This handsome flower is constructed similarly to the Passion Flower (p. 148). It has eight petals, and eight petaloid sepals of the same colour as the petals and scarcely distinguishable from them.

### The Artificial Flower.

#### Method of Making.

**Materials.**—These flowers may be made in pure white, pink, or deep crimson crepe paper.

**Petals.**—Take a strip of crimson crêpe paper 4 in. by 1½ in., the crinkles running across the width. Fold it into eight equal parts and cut to shape.

**Sepals.**—Take another strip of paper and fold and cut as above for the eight sepals.

**Centre.**—For this use a small black ball, and surround it by a mass of black cotton stamens.

**Mounting.**—Pleat up the eight petals and arrange regularly round the centre. Bind firmly with wire. Pleat up the eight sepals and so arrange them that the second set fills the gaps between the first set of petals. There is no calyx. The stem is finished with paper.

**Leaves.**—Two inches down the stem add three leaves, and bind in the extra wires to give the stem a thicker appearance. Below the wires add wool to continue the thickness as described for stem 3 (p. 58).

**Decorative Uses.**

The Anemone, like the Arum Lily, looks very pretty on a wall pocket. It can further be used for fire-screens, lamp-shades, etc.

## CHAPTER XVII.

**VIOLETS AND PANSIES.****BUNCH OF VIOLETS.****The Natural Flowers.**

**A**LTHOUGH the Violet has given its name to one of the secondary colours, it must not be thought that this flower is always of a violet hue; it is often blue, purple, lilac, or white. The flower appears in spring. It is called a "modest flower" because it is generally hidden by its large leaves, and grows in the shade.

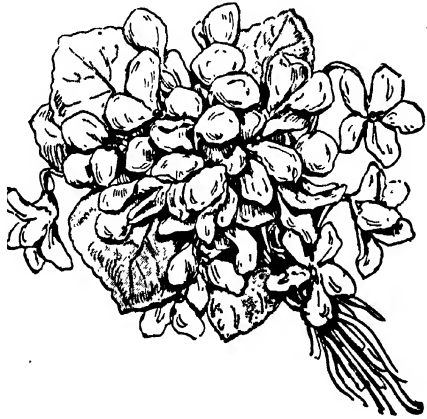


Fig. 137.—BUNCH OF VIOLETS.

**The Artificial Flowers.**

The Violet being a small flower, is best represented in a bunch, like those usually sold at one penny (Fig. 137). Bunches of purple Violets with a few white ones added make a pretty contrast to the bunches of one colour.

**Method of Making.**

**Materials.**—Three circles of deep purple tissue paper, fine florist's wire, and an Ivy leaf.

**Petals.**—Cut twenty or thirty circles at once, 3 in. in diameter, by folding the tissue in many thicknesses and then describing a circle on the top fold; three of these circles will make a bunch. Lay the circle flat and fold in half horizontally, then vertically into quarters. Fold again into eighths and sixteenths, and sharply crease the edges. Round off the corners as in Fig. 138, turn down the apex for  $\frac{1}{2}$  in., and crease. Carefully open the circles and cut up each division to the apex crease. Take the rounded end of each division between the finger and thumb, and twist round tightly two or three times, as in Fig. 139. Each little piece when twisted must look the size of the



Fig. 138.  
FOLDED PETALS  
OF VIOLETS.

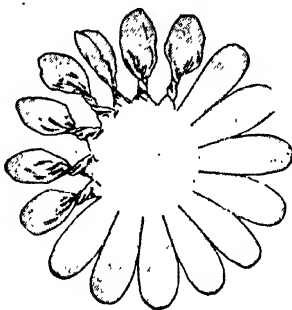


Fig. 139.—TWISTING PETALS OF VIOLET.

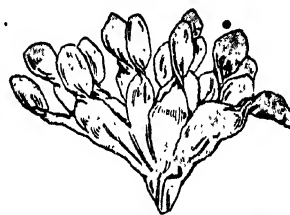


Fig. 140.—CIRCLE OF VIOLET PETALS  
TWISTED AND FOLDED.

petal of the real flower. When all the sixteen pieces have been twisted in this manner, fold up the circle, carelessly holding the apex, and give this point a tight twist, as in Fig. 140.

**Stems.**—For the stems cut the wire into 4 in. lengths.

**Mounting.**—Natural Ivy leaves are procurable all the year round, and a medium-sized Ivy leaf forms a splendid background for artificial Violets. Take two violet and one white prepared circles, place together and twist at the base. Pass the half of the fine wire round and let the first and last end form the stem (2 in.); both wires being twined singly round the Ivy-leaf stem, the whole is held intact. Sprinkle a little Wood Violet scent on the bunches.

**SINGLE VIOLET.****The Natural Flower.**

The Violet has five petals of the shape shown in the illustration (Fig. 141) and a yellow centre.

### The Artificial Flower.

#### First Method of Making.

**Petals.**—Cut and twist the 3in. circle as for the bunch of Violets (see p. 161). There being sixteen divisions, each circle will cut three single flowers of five petals. Cut to the centre of the circle, and then at five divisions away cut again, until the circle is divided into three segments with one sixteenth over.



Fig. 141.—SINGLE VIOLET.

**Stem.**—Upon the top of the stem neatly twist a strip of yellow paper, and turn down the end as a little knob (or a yellow bead can be threaded and twisted on to form the yellow centre). Now take one of the segments of the circle, arrange it round the stem, and bind all below the petals tightly to the stem.

Take a strip of green tissue  $\frac{1}{2}$ in. wide, begin with a corner, allowing it to stand out like a sheath, and then twist the remainder tightly down the stem. The Violet, like the Daffodil, droops or hangs from the stem; therefore bend the stem just below the green sheath.

#### Second Method of Making.

Another way of making the single Violet is by using crêpe paper.

Cut a strip of heliotrope crêpe paper,  $1\frac{1}{2}$ in. by 1in., the crinkles running across the width. Divide the strip into five parts, making the fifth rather larger than the other four. Cut to the shape of a Violet petal (Fig. 138), open the strip and twist each petal at the base. Make the stem as before described, and arrange the petals so that the last and largest is undermost. Finish the stem with a sheath and bend the flower to a drooping position.

## THE PANSY.

### The Natural Flower.

The Pansy (Fig. 142) is very much like a large Violet, and consists of five unequal petals—two large ones, two medium-sized ones, and a small broad one indented at the edge.

### The Artificial Flower.

#### Method of Making.

**Materials.**—Deep purple crêpe or velvet paper may be used, or a mixture of heliotrope and violet. Some Pansies are yellow and striped in appearance. These must be made in the plain crêpe paper and painted afterwards.

**Colours for Imitation.**—Deep golden yellow; pure white with purple margin and delicately pencilled; rich crimson purple; indigo blue; white, edged with deep rose; primrose yellow; pale blue; deep violet; mauve.

**Combinations.—**

Upper petals	lavender	and lower petals	rich purple.
" " "	" violet and	" "	golden yellow.
" " "	" pale rose and	" "	purple (reddish
" " "	" lilac and white and	" "	rose purple.

**Petals.**—Cut two squares  $2\frac{1}{2}$  in. by  $2\frac{1}{2}$  in. for the largest petals; two oblongs  $2\frac{1}{2}$  in. by  $1\frac{1}{2}$  in. for the medium ones; and one square 2 in. by 2 in. for the small indented one. Cut to shape in each case, and gently stretch the edge of each for about  $\frac{1}{4}$  in. down to get a full frilled appearance.

**Centre.**—Make a very small yellow ball and arrange five short stamens round this to form the centre. Take the stem wire, turn down to  $\frac{1}{4}$  in., and cover in yellow paper. Around this put lin. of *very* finely cut yellow fringe or cotton and secure with wire. One of the ready-made centres already described will do. Take the two medium-sized petals and fix to the wire like a fan. Next add the two large ones at the back of these; and lastly affix the broad indented one in front.



Fig. 142.—PANSIES.

**Calyx.**—Cut a deep five-toothed strip of dark green tissue, and add at the base of the flower. For a bud, both edges of the strip should be notched, five points being gummed to the bud and the other five tied to the stem and turned back.

**Stem.**—The stem, like that of the Violet, has a sheath at the top. Take a strip of green paper 4 in. by lin., leave the corner free at the base of the flower, and cover the wire spirally with the remainder.

**Mounting.**—Mount with leaves (preferably Ivy leaves), and bend the head at right angles to the stem, as in the Violet. Tie up in small bunches.

**Decorative Uses.**

Fill up any large flat bowl, or the bottom division of an epergne (if it can be so arranged) with moss, and on this place a few bunches of Pansies or Violets. This makes a most effective table centre.



## CHAPTER XVIII.

**CLOVER.**

**T**HERE are four kinds of Clover—red, purple, yellow, and white.

**FIELD CLOVER.****The Natural Flower.**

The calyx is composed of five unequal tooth-like sepals, the lowest being the largest. The petals are very numerous and those of a reddish purple colour turn brown after flowering. There are ten stamens. The stalk is round, erect and hairy.

**The Artificial Flower.****Method of Making.**

**Centre.**—Make an oblong head or pistil as follows:—Turn down lin. of stem wire, cover it in cotton wool, then in green paper, and secure with reel wire. Add ten stamens round this head.

**Petals.**—The petals are best made in two whorls or sets: therefore cut two strips of purple red plain tissue (550), 6in. by lin. Fold each strip into eight equal parts, and in this doubled condition cut it into four equal portions, leaving  $\frac{1}{2}$ in. uncut. Shape the ends and then open the strip and stroke the petals on the felt pad to get the curled appearance. Treat the second strip similarly, but cut deeper and leave  $\frac{1}{4}$ in. uncut, instead of  $\frac{1}{2}$ in.

**Mounting.**—Take the oblong centre and wind the first strip tightly round it, at first, so that the centre is hidden by the incurving petals. Continue winding the strip round the head, but gradually lower the tips of the petals at each successive wind.

Add the second strip in a similar manner. As this is wound over the thickness of the first strip, the base of the flower becomes larger and round as in the natural blossom. Keep the last rounds even at the base and wind all tightly with reel wire.

**Calyx and Stem.**—Take a strip of green paper, 1½ in. by 1 in., fold into five equal parts and notch the ends. Fold this round the base of the flower and gum the edges together; then turn out the points to stand quite free from the flower. Finish the stem in the usual manner as described for stem 1 (p. 57).

**Decorative Uses.**

It will be seen from Fig. 143 how very effective these blossoms look when arranged prettily in specimen glasses for table use.

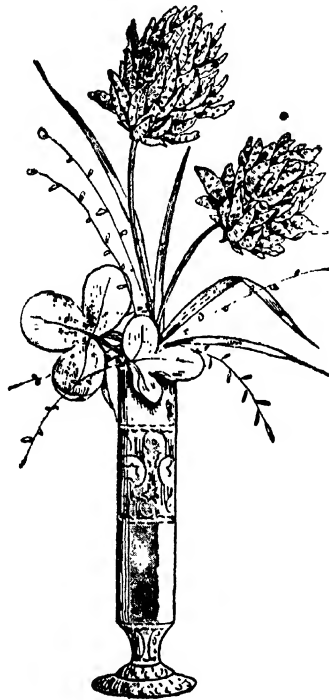


Fig. 143.—FIELD CLOVER ARRANGED FOR TABLE DECORATION.

**FRENCH CLOVER.**

**The Natural Flower.**

The French Clover is of a different shape from the Common or Field Clover. Its head is not so elongated and its petals appear more compact; in fact it is very similar in shape to the Double Marigold.

### The Artificial Flower.

#### Method of Making.

**Materials.**—This flower (Fig. 144) is made spirally like the Field Clover, but without separate petals. Choose dark red (550) or yellow (627) crêpe paper.



Fig. 144.—FRENCH CLOVER.

**Petals.**—Cut two strips 6in. by 2in. Strip 1: Stretch the folds along one edge for  $\frac{1}{2}$ in. down. Strip 2: Stretch the folds as in strip 1, and cut the lower edge obliquely from 2in. to 1in. in width, as in Fig. 134 (p. 153).

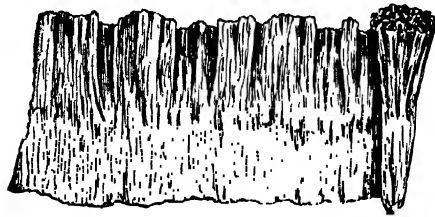


Fig. 145.—ARRANGING PETALS OF FRENCH CLOVER.

**Mounting.**—Make an oblong centre as described for the Field Clover, and around it wind strip 1, with the frilled edge uppermost. Keep the lower edge straight and firm, as in Fig. 145, and fix securely with wire. Take strip 2, begin

at the wide end, and gradually lower the edge spirally to the lower end. The flower should appear as in Fig. 144.

**Calyx.**—Finish with a culot or deep calyx, as described for the Carnation (p. 139). Add leaves and stem-covering and brush the edges of the petals with red ink or carmine. A most effective flower will be the result.

**Decorative Uses.**

French Clover may be utilised as table decorations when tastefully arranged in specimen glasses.

## CHAPTER XL.

## CANTERBURY BELLS AND FOXGLOVES.

## THE CANTERBURY BELL.

## The Natural Flower.

**T**HE Canterbury Bell, as its name implies, is a bell-shaped flower, very like a Bluebell, but much larger. There are several blossoms on each stem or branch (Fig. 146), the buds being at the top and the open flowers nearer the bottom. They are generally in shades of purple and pale pink.



Fig. 146.—CLUSTER OF CANTERBURY BELLS.

## The Artificial Flower.

## Method of Making.

**Materials.**—Violet crêpe paper, lemon yellow plain tissue, and green tissue.

**Stem and Pistil.**—Take a fine stem wire, turn down the end and cover neatly for 1½ in. in yellow paper, to form the pistil.

**Bell.**—Cut an oblong of crêpe paper 2½ in. by 2 in., the crinkles running the width of the paper. Fold the two 2 in. edges together and cut obliquely (Fig. 147), as in making the cup of a Daffodil (p. 121); paste the two edges together and leave to dry. The bell of this flower (Fig. 148) differs from that of the Daffodil in being wider at the base than at the edge and in being five-pointed.

Take the pistil and place it inside the widest end of the cup; gather the edge evenly and bind it to the stem with fine wire. Flatten out the base of the flower by putting the

thumbs inside and stretching the folds. Snip the top edge into five equal points. Stretch the crinkles of each point and curl them back.

**Calyx.**—Cut a circle in green tissue paper lin. in diameter, snip this into five equal points and thread on to the stem. Turn the points up round the bell. (A strip of paper cut into five points may be substituted for the circle, and the strip continued down the stem.)

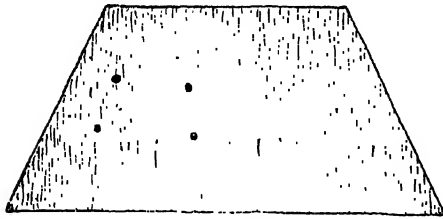


Fig. 147. CUTTING CANTERBURY BELL.

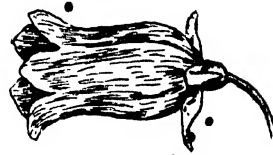


Fig. 148.—CANTERBURY BELL.

**Mounting.**—Several of these flowers should be made on fine wire and then mounted with leaves to a stiff stem. The blossoms should be of different sizes and arranged with the smaller bud and flowers at the top, increasing in size towards the base.

#### Decorative Uses.

• One stalk of blossoms, either Canterbury Bells or Foxgloves, looks very beautiful arranged in a large clear glass vase, with green foliage.

## THE FOXGLOVE.

### The Natural Flower.

Another flower similar in structure and arrangement to the Canterbury Bell is the Foxglove. It is a tall herbaceous plant with a round or square stem. The leaves are arranged opposite, sometimes with and sometimes without stalks. The corolla is tubular and inflated, with a short stem. There are four stamens, two long and two short. The calyx is green with unequal sepals.

### The Artificial Flower.

#### Method of Making.

This flower should be made in rich crimson crepe paper, with four yellow stamens and a pistil inside the cup; white and pale shaded flowers should be at the top, and they should increase in size and colour towards the base of stem.

#### Decorative Uses.

• Foxgloves may be utilised in the same way as Canterbury Bells.

## CHAPTER XX.

### THE GUELDER ROSE.

#### The Natural Flower.

**T**HE Guelder Rose grows sometimes singly and sometimes in bunches of two or three. It is a white wax-like ball composed of numerous curled petals packed closely together, and when fully grown is about as large as a medium-sized apple. The buds, about the size of a walnut, are of a greenish white tint, and increase in whiteness as they expand.



Fig. 149.—GUELDER ROSE.

#### The Artificial Flower.

##### Method of Making.

**Materials.**—This flower (Fig. 149) is made in white tissue and has a snowball-like appearance when finished. A series of circles, quite thirty in number, are required to make an ordinary sized blossom. The flowers may be large or small according to the size and number of the circles used.

**Petals.**—Cut thirty circles, 3in. in diameter; fold each into sixteen parts and round off the corners; cut down the creases, and open the circles. Twist each petal  $\frac{1}{2}$ in. from the end, and with a moulder make the end cup-shaped.

**Mounting.**—Thread all the circles on a double wire as described for the Peony (p. 180), and twist the ends for the stem (see Violet, p. 160). Well shake the flower from time to time, to make the petals fall naturally.

The flower may be improved in appearance by having alternate circles of eau de nil green tissue and white instead of all white circles, and by adding four or five darker green circles at the base for the calyx.

**Leaves.**—The leaves, which are cut in crepe paper of a dark green shade, are creased down the centre and added to the stem.

Place three or four blossoms of different sizes together to form a spray.

#### **Decorative Uses.**

These flowers look well on lamp-shades and may also be suspended on gas-brackets as flycatchers.



## CHAPTER XXI.

### THE IRIS.

#### The Natural Flower.

**T**HERE are various kinds of Flags and Irises, all beautiful in colour—delicate blue, violet, or rich purple, striped with white or yellow. The flower is composed of six petals, arranged in two sets of three, the inner or centre three being small and often brighter in colour than the outer or lower three. The petals are broad at the top and narrow off; they are tongue-shaped.



Fig. 150.—Iris.

## The Artificial Flower.

Of all flowers for decorative purposes none lends such artistic grace and effect as the Iris (Fig. 150), and while its construction is difficult, when once mastered it will give great satisfaction.

### Method of Making.

**Petals.**—For the upper petals use pale heliotrope (620) and for the lower ones purple (630). The three smaller petals measure 4in. by 2in., and the larger ones 6in. by 3in. They could be cut in one piece with the crinkles running straight across the width, as in Fig. 151: but if trouble and time are not of consequence, a more effective method is to cut each half of the petals separately, so that the crinkles run on the bias and obliquely from the centre to the edge. The crinkles should then join down the centre of the petals like a series of V's.

The petals require support to keep them in shape: therefore, when joining the half-petals together place between the edges a gummed wire and slightly "full" the crêpe edges on the wire; or place a narrow strip of gummed music paper between, and cover entirely with upper and lower edges of the half-petals. This will be found sufficient support for the petal.

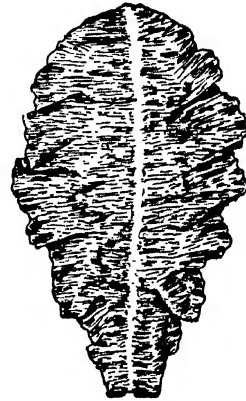


Fig. 151.—IRIS PETAL.

**Centre.**—Make an oblong centre and cover in yellow crêpe paper. Around this arrange the three pale heliotrope petals and curl them upwards to meet at the top; put a small stitch to keep them arched in this position. The lower petals in purple should be curled over and downwards from the stalk.

**Stem.**—Make the stem as for Lilies (Chapter IX.).

**Leaves.**—Lance-shaped leaves of crêpe paper, mounted on a brown paper foundation, are added, to stand up round the flower, as in the natural growth.

The yellow Iris tinted with red is also a pretty flower to imitate.

### Decorative Uses.

The Iris is very effective standing in a jardinière for interior decoration. Place a large bouquet of these flowers in the vase and let some of them stand up boldly and some droop gracefully. There are many combinations of colour and many varieties in size and shape, but only taste and ingenuity are required to imitate any of them.

## CHAPTER XXII.

**BUTTERCUPS, RANUNCULUSES, AND  
PRIMROSES.****THE KINGCUP.****The Natural Flower.**

**T**HIS flower is of a deep yellow. The Kingcup is often chosen for artificial representation in preference to the Field Buttercup, because of its larger size. It differs from the Field Buttercup in not having a calyx of five green sepals, the flower being composed of five deep yellow petaloid sepals, *i.e.*, petals and sepals combined (Fig. 152).



Fig. 152. KINGCUP.

**The Artificial Flower.****Method of Making.**

**Materials.**—Kingcups may be made in either yellow crêpe or plain tissue paper. If the latter be used, the petals will need moulding on the felt pad to give them a rounded concave shape.

**Petals.**—Cut a strip of either paper, 7in. by 1½in., fold into five equal parts and cut all to the shape of Fig. 153. If crêpe paper be used, stretch the folds across the centre to give the indented appearance.

**Centre.**—Make a small green ball head on the end of the stalk and around this arrange a quantity of gummed yellow threads of cotton or fluffed yellow wool as stamens.

**Mounting.**—Mount the petals separately, each successive one overlapping about one-third of the previous one.

**Stem.**—Fold the strip neatly round the base of the flower before covering the stem, which should be finished according to stem 1 (p. 57).

**Leaves.**—A few leaves should be made and added to the stalk at intervals.

#### Decorative Uses.

These flowers look very pretty when arranged on Japanese fans covered with moss green crêpe paper; they are also very effective when placed in specimen glasses for table use.



FIG. 153.—PETAL OF KINGCUP.

## THE FIELD BUTTERCUP.

### The Natural Flower.

The Field Buttercup is so well known as to make any description unnecessary.

### The Artificial Flower.

#### Method of Making.

Field Buttercups are easily made from plain circles of butter yellow tissue paper (98).

Cut circles 1½in. in diameter, fold into half and then fold again, leaving less than one-third for the odd petal. Cut the shape of the petal on this section, then open the circles and roll on a pad. Prepare a small fringed centre of yellow cotton or wool or fringed paper, and thread the circle up the stem with the depressed portion upward.

Arrange the petals to overlap each other in regular order around the centre, No. 2 overlapping No. 1, No. 3 overlapping No. 2, and so on, forming a round open cup-shaped flower. Add a five-toothed green calyx and finish the stem as stem 1 (p. 57).

#### Decorative Uses.

Field Buttercups may be utilised as indicated under "The Kingcup," or tied in bunches for the top of glove and handkerchief sachets.

## THE DOUBLE BUTTERCUP.

The Double Buttercup is made in exactly the same way as the Field Buttercup, only with smaller petals, of which there are ten instead of five, and they are very concave in shape, so that the flower when finished is round and like a ball open slightly at the top. The Double Buttercup lacks the green calyx of the Field Buttercup.

### Decorative Uses.

Double Buttercups may be utilised in the same way as Kingcups (see p. 173).

## THE RANUNCULUS.

### The Natural Flower.

This beautiful flower is something like a very full Double Buttercup. It is found in almost all colours, such as yellow, white, rose, citron, carmine, scarlet, orange, black, and tinted, every petal being shaded darker at the tips.

### The Artificial Flower.

#### Method of Making.

**Petals.**—Only one size of petals is required for the Ranunculus. Cut twelve circles of plain tissue paper 2in. in diameter. Fold each into eight equal parts, and cut the edges to the shape of the Kingcup petal (Fig. 153), leaving the centre intact. Open the circles and roll each division on the pad, to give depressed and cup-like centres, as for the Peony (p. 179).

**Centre.**—Make a small ball centre, and cover in green tissue paper; dip the end into gum, and then into ground chocolate paint. See that the top is well covered.

**Mounting.**—Thread on the first circle and arrange the petals to overlap and lie closely together around the ball centre; press round, so as to completely hide the ball centre. Touch the centre of each of the other eleven circles with gum, press them up, and arrange the petals to overlap in the same way, but not quite so close as in the preceding circle.

**Calyx.**—Cut a green circle 1½in. in diameter. Fold into six and shape the edges like the petals; thread on and gum to the base of the flower.

**Stem.**—Finish the stem in the usual manner and then add some leaves and buds.

### Decorative Uses.

These flowers show to greatest advantage mixed with some white blossoms and arranged in a shallow bowl with plenty of foliage.

## THE PRIMROSE.

### The Natural Flower.

The Primrose is one of our most familiar wild flowers. It is a perennial plant, flowering throughout the spring, and grows generally in woods, shady hedgerows and pastures. The calyx consists of five sharp-toothed sepals, and the corolla of five regular pale lemon coloured petals, all joined near their base into a straight tube.

### The Artificial Flower.

The Primrose may be made on the same principle as the Kingcup. (p. 172).

#### Method of Making.

**Petals.**—For these, which are five in number, use pale primrose yellow plain tissue paper. Cut into circles  $1\frac{1}{2}$  in. in diameter, each circle to make one Primrose. Fold in half and then fold again, leaving less than one-third to make the odd petal. Crease the folds, and cut to the shape of Primrose petals. Open out and you have a circle with five equal divisions.

**Centre.**—Make a very small ball centre at the end of the stem, and cover in the same yellow paper. Thread through the centre of the circle, and pinch the centre round the stem to form a tube-like middle. Flatten out the edges of the petals.

**Calyx.**—Add a five-pointed calyx, made of a lin. strip of green paper. Wrap this round the base to form a deep cup from which the tube springs.

**Stem.**—Finish as described under stem 1 (p. 57).

#### Decorative Uses.

Made up in bunches with a few leaves and tied with ribbon, Primroses sell well at bazaars.

## CHAPTER XXIII.

**THE PEONY.****The Natural Flower.**

**T**HE Peony is a large hardy flower belonging to the order *Ranunculaceæ*. It is seen in a variety of colours, the chief being crimson, pink, and white. Being so tall and stately, it is used for backgrounds of flower-beds, etc.

**The Artificial Flower.**

The artificial Peony (Fig. 154) will fully repay the maker, as it looks so natural if carefully done.

**Method of Making.**

**Materials.**—The paper must be of a rich dark shade of red, No. 150 in plain tissue, or No. 650 in crêpe.

**Petals.**—The petals may be cut in circles or separately. If crêpe paper be used, the latter method must be adopted.

They are cut in three sizes, increasing towards the outer part of the flower.

1. Cut two circles 3in. in diameter in plain tissue, or twelve petals in crêpe paper.

2. Cut three circles 4in. in diameter in plain tissue, or sixteen petals in crêpe paper.

3. Cut two circles 5in. in diameter in plain tissue, or twelve petals in crêpe paper.



Fig. 154.-- PEONY.





Fold the circles into eight, and round off the corners. Open the cut circles (as in Fig. 155), lay them on the pad, and with the moulder of some round

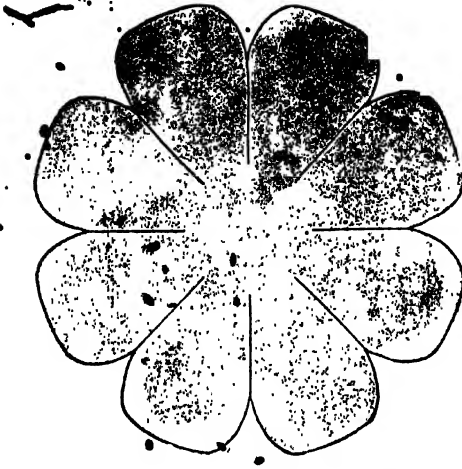


Fig. 155. - PETALS OF PEONY FROM CIRCLE.

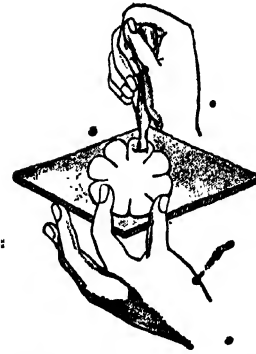


Fig. 156. - MOULDING PETALS OF PEONY.

smooth instrument roll the alternate petals on the pad as in Fig. 156, to give them a depressed or bulged appearance. Turn the circles over, and roll those petals that were not so treated before. The circles will thus consist of eight

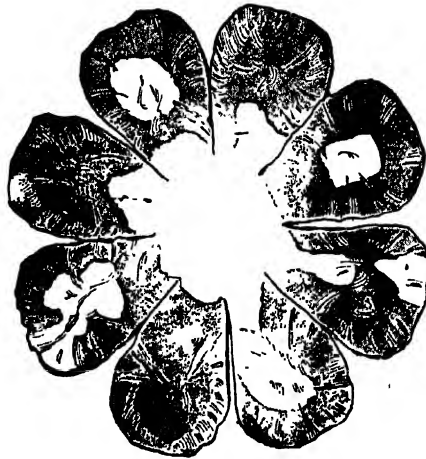


Fig. 157. - PETALS OF PEONY MOULDED.

petals, alternately concave and convex in appearance, as in Fig. 157. All the circles are to be folded, cut, and rolled in this way.

When using crêpe paper, cut the petals  $\frac{1}{2}$  in. longer and wider for each set, and stretch the crinkles in the centre of each petal to produce the bulged appearance. Add them separately according to size, with the bulged portion towards or away from the centre each time, and stretch and curl the edges.

**Centre.**—Make an oblong ball centre and cover in pale yellow paper.

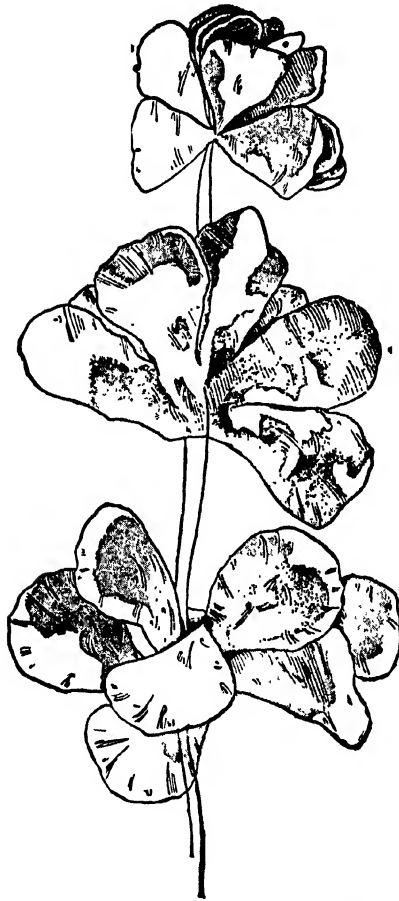


Fig. 158.—MOUNTING PETALS OF PRUNELLA.

**Stem.**—For this large flower it is best to use a pliable wire doubled. After an oblong ball has been added, pass the two wires through two separate holes (close together) in the centre of each circle (Fig. 158), and push up well round the centre. When all have been added, twist the wires tightly to form the stem: this will keep the flower firm and erect.

**Calyx.**—Cut a green circle 2½ in. in diameter, fold in eight and cut to the shape of the petals; thread this on and gum to the base of the flower.

**Leaves and Stem.**—Across the base add two or more leaves (2½ in. by 1½ in.) to stand out horizontally on either side. Wire them to the stem, and gum them to the calyx. Finish the stem with a bind of wool and green paper according to stem 2 (p. 57).

**Buds.**—A bud may be made of a ball of wool or undressed cotton about the size of a walnut. Cover this in red crepe paper and mount on a stem. Cut four small leaves in green paper, and gum them round to hide the red, except at the top, which gives it the appearance of bursting through. Finish the stem with a strip of green, like the flower.

**Mounting.**—Use a stout stem for the full-blown flower, attach two leaves, the bud, and other leaves lower down, and cover all the joins with dark green paper.

#### Decorative Uses.

This large flower looks best mixed with a quantity of foliage and arranged in tall Japanese vases for hall tables or sideboards; it also looks very handsome mounted on firescreens, and is an admirable flower for glass and china shop decorations.

#### CHAPTER XXIV.

### *THE FUCHSIA.*

#### The Natural Flower.

**T**HE Fuchsia has a calyx of four coloured sepals, and a corolla of four petals with eight stamens and a longer pistil. It is seen in a variety of combinations of colour—red and yellow, red and purple, red and white, white and yellow, etc. The stamens are very long



Fig. 159.—FUCHSIA.

and spread a short distance from the cup of the flower. The petals are closely wrapped round each other, while the sepals hang loosely round (Fig. 159). Both petals and sepals are highly coloured in the combinations named above.

### The Artificial Flower.

#### Method of Making.

**Pistil.**—Take a very fine wire 2 in. long and cover it with a strip of pale green paper. Make the end into a small ball, and dip this into brown powder or paint.

**Stamens.**—Cut eight strips of red tissue 3 in. by  $\frac{1}{2}$  in., and roll these up like very tight spills.

**Stem.**—Use a pliable wire, and to this add the pistil and the eight stamens, arranging the latter equally round it with the pistil in the centre.

**Petals.**—Four purple petals, the shape of Fig. 160, form the corolla. Cut a circle of plain tissue (62 A) 2 in. in diameter. Fold into four as in Fig. 161,

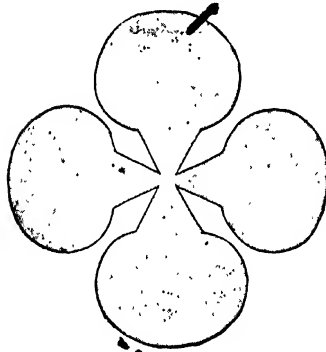


Fig. 160.—PETALS OF FUCHSIA.

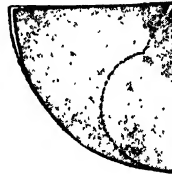


Fig. 161.—CUTTING PETALS OF FUCHSIA.



Fig. 162.—SEPAL OF FUCHSIA.

and cut to shape as indicated by the dotted line. Open the circle, which should then appear as in Fig. 160, and then roll the petals on the pistil. Thread the stem through the centre of the circle, pinch up the lower portion of the petals, and arrange the four round the stamens like a cup. The edges must overlap as in the Kingcup (p. 172), i.e., the right side of each petal must overlap the left edge of another. Around the base of the petals wind a little cotton wool to form a ball, and wind tightly with silk or fine wire.

**Sepals.**—Cut four crimson sepals (156) of plain tissue to the shape of Fig. 162. Add them in pairs, opposite each other, and wind round with wire. Curl the sepals backwards with the scissors. Great care is required in adjusting

the sepals. To finish neatly, add a wind of cotton wool and cover with the crimson paper, then give a wind of red cotton at the base of the flower, to form the small ball end seen in the natural flower.

#### Decorative Uses.

Several pendulous blossoms on fine stems, arranged with the leaves and buds on a stiff stem to form a spray (as in Fig. 159), make a very effective centre-piece for the table, or top of a portrait frame.

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Should there be any difficulty in procuring materials from ordinary fancy shops, they may be obtained through the authoress, Fleet Road Board School, Hampstead.





